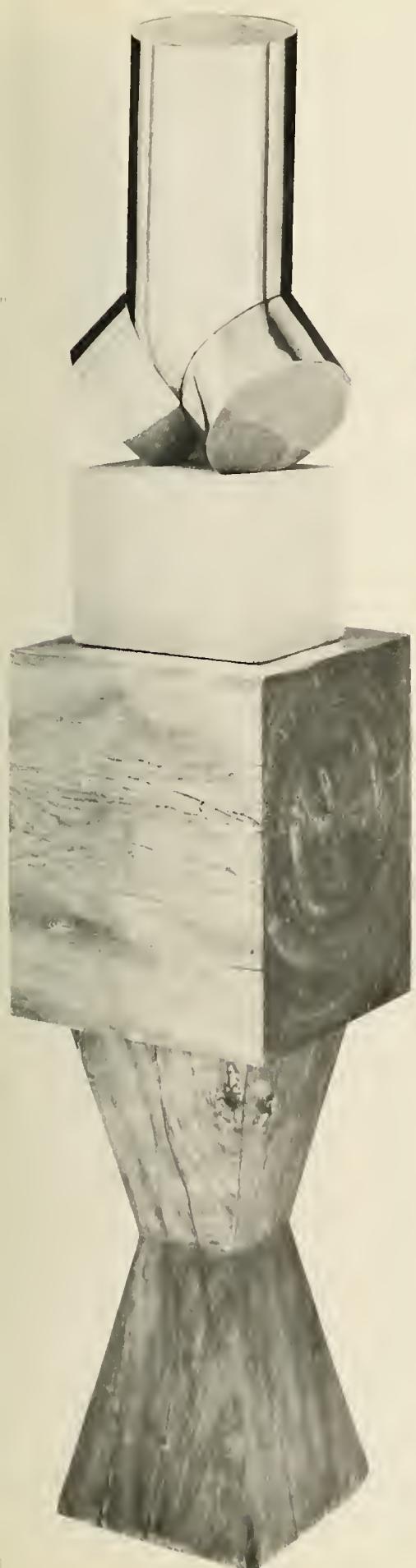
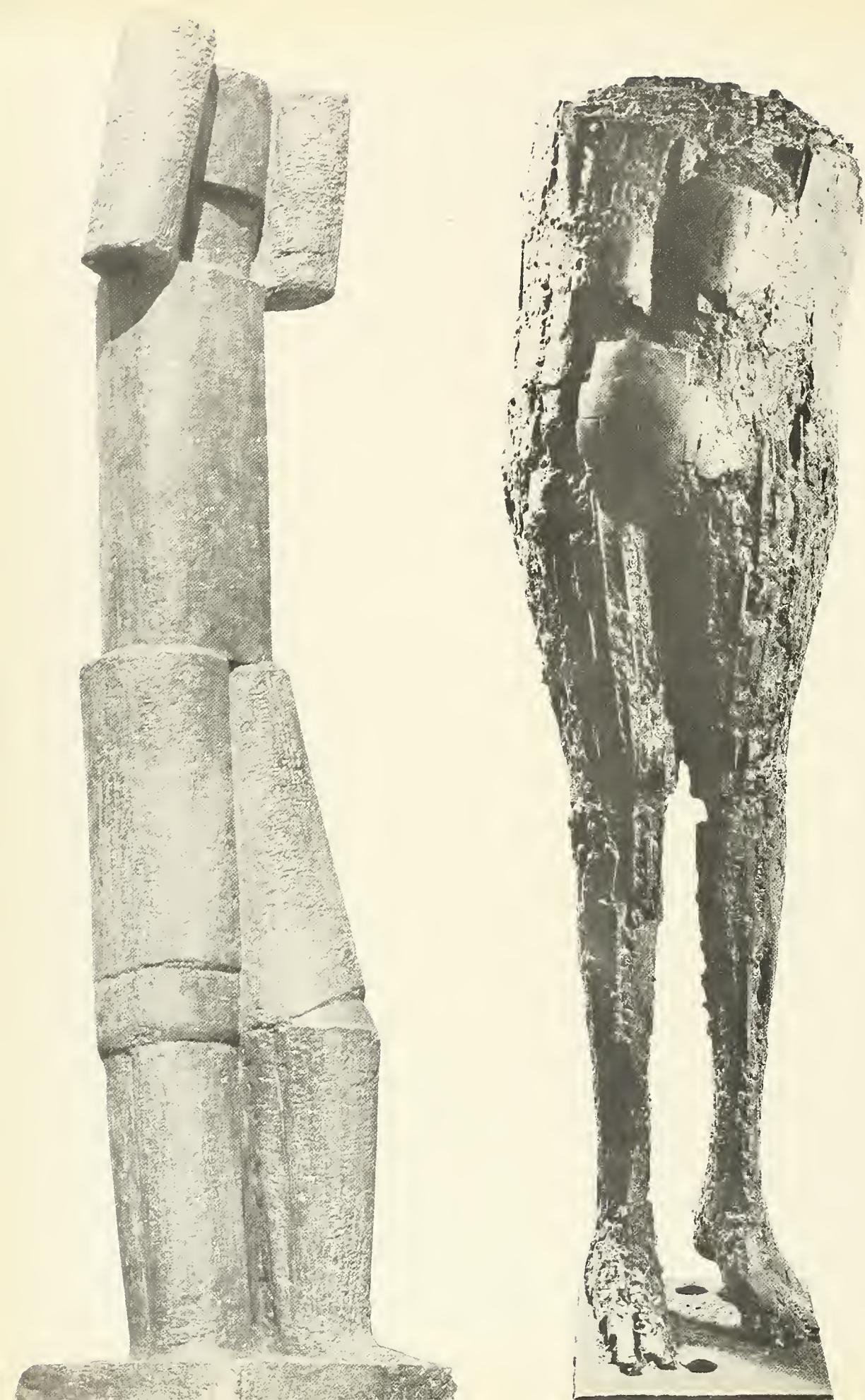


# MODERN SCULPTURE



FROM THE JOSEPH H. HIRSCHHORN COLLECTION • THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK











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# MODERN SCULPTURE



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FROM THE

JOSEPH H. HIRSHHORN

COLLECTION

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK



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## ACKNOWLEDGEMENT

*The following pages are devoted to a selection of modern sculpture from the Joseph H. Hirshhorn Collection.*

*Mr. Hirshhorn owns one of the finest and most extensive collections which includes historic objects drawn from ancient western civilizations and from primitive cultures, as well as a distinguished group of paintings.*

*It is, however, his large and unique group of modern sculpture that has gained for Joseph H. Hirshhorn the respect, the admiration and the envy of art conscious people throughout the world. An important part of it—the largest to have been publicly presented—is the subject of this exhibition and book.*

*The presentation of “Modern Sculpture from the Joseph H. Hirshhorn Collection” is an event of great importance for which The Solomon R. Guggenheim Museum is most grateful.*

*Harry F. Guggenheim, President*



To accommodate the exhibition within the available museum space and to arrive at a harmonious interplay between sculpture and architecture are obvious aims that have determined selection and presentation of **MODERN SCULPTURE FROM THE JOSEPH H. HIRSHHORN COLLECTION** at The Solomon R. Guggenheim Museum. The amplexus of the collection far exceeds the capacity of the Museum's exhibition space even with the scope limited to the modern era and the medium to sculpture. Since reductions beyond this point became necessary these were approached with the intention to preserve the balance and the emphasis, the range and the personal bias that distinguish the collection as a whole. Daumier, Degas, Manzù, Moore, Lipchitz, Smith and other favorite sculptors of Mr. Hirshhorn form islands of great concentration in the collection and are therefore also represented in depth in the Guggenheim selection. The balance between the collection's already classic portion with Rodin, Bourdelle, Renoir and Matisse, to name but a few of the old masters, and Mr. Hirshhorn's demonstrated commitment toward the little known and experimental — a balance fundamental to the collector's intentions — was also an element to be preserved at all cost in the reduced exhibition version.

Finally, selection and presentation were determined by the Guggenheim Museum's educational orientation, an intent to relate, as far as possible, the visual substance of a work of art to its broader historic and stylistic framework.

The presentation of **MODERN SCULPTURE FROM THE JOSEPH H. HIRSHHORN COLLECTION** at The Solomon R. Guggenheim Museum required a large collective effort involving the complete Museum staff. The entire undertaking was also dependent upon the diligent and informed contributions made throughout the project by Mr. Abram Lerner, Curator of the Joseph H. Hirshhorn Collection.

Thomas M. Messer, Director

## FOREWORD

*ABRAM LERNER. Curator of the Joseph H. Hirshhorn Collection*

*The present exhibition of 444 works of modern sculpture from the Hirshhorn Collection is the first comprehensive showing of sculptures from the Collection. Three years ago the Detroit Institute of Arts exhibited 230 pieces and subsequently 110 of these were shown in museums in the Middle and Far West. The response was enthusiastic and made all the effort worthwhile, but it was disappointing that New York had no opportunity to see this exhibition. When the Trustees of the Guggenheim Museum suggested a much larger and more comprehensive presentation which would offer an even broader survey of modern sculpture, we were delighted to cooperate. The result of the collaboration is the present exhibition.*

*Since the text of this book will deal fully with the sculpture, perhaps a few notes on the Collection are in order.*

*Joseph H. Hirshhorn started his Collection about 30 years ago. Freedom of action, which would seem to be a cornerstone of Mr. Hirshhorn's personality, is also characteristic of the private collector. This degree of independence is usually not available to most curators and museum directors who are responsible to their trustees, budgets, patrons, and history. There is nothing to deter the collector from exercising his own prejudices and enthusiasm as long as he can afford them. In consequence, the private collection has a unique individuality—extravagant in some ways, reserved in others. It also has a unique function in that it can complement the historically oriented and carefully balanced museum collection by its willingness to emphasize particular artists or movements, and to welcome the very old or very new with equal ardor. It is free to move in any direction and the degree to which it profits from such autonomy is often the index of its quality.*

*The Hirshhorn Collection never aimed at an all-inclusive historical survey of sculpture. It was and is primarily guided by Mr. Hirshhorn's own inclinations and sensibility, as well as a passion for collecting which has long since passed the point of utilitarian need. He most truly fits Sir Herbert Read's definition of a collector as ". . . abnormal, a greedy lover of beauty."*

When Mr. Hirshhorn acquired his first sculpture, a piece by John Flanagan, he evidently felt he was merely adding to his collection a somewhat different kind of art object, one that would complement the paintings and extend his range of interest. It was his intention at first to add only American pieces to the painting collection which was, and still is, essentially American. It soon became evident that the limited creation of sculpture, in contrast to the relatively enormous output of modern painting, made it practical and desirable to add pieces from all over the world. With great insight Mr. Hirshhorn began to collect his sculpture at a time when fine pieces were available and interest in them negligible.

In the late thirties and early forties there was only mild tolerance of the medium. It was collected by a handful of people and even this small patronage went chiefly to sculptors of international reputation. There were a few dealers who nevertheless persisted in bringing fine sculpture to the public. One of these zealots was Curt Valentin, to whom the revival of interest in sculpture in this country owes a great debt. It was always a marvelous experience to visit his surprisingly small quarters and find beautiful examples of modern sculpture overflowing from the galleries into the outer halls. For the collector who was perceptive, such exhibitions were invaluable lessons in the history and appreciation of sculpture. Joseph Hirshhorn was such a collector, and whenever I accompanied him to the Valentin Gallery, I knew that he would be unable to resist acquiring at least one piece out of the many beautiful things there.

One of the characteristic things about Joseph Hirshhorn is his sustained interest in an artist's development. Having bought his first Henry Moore he could not resist adding new Moors as they came to his attention. He showed the same persistent interest in Matisse, Giacometti, Epstein, David Smith, Manzù and others.

Obviously Joseph Hirshhorn loves sculpture and has an eye for its best qualities. In the presence of a fine piece he cannot conceal his enthusiasm. Deedless here and abroad will testify to this glow which is a prelude to battle-lines drawn on such occasions and which, sooner or later, results in a transfer of ownership.

Something about the palpable nature of sculpture, its physical presence and plasticity, makes a special appeal to him. There is an ambiguity, a mystery, a mute poetry, that delights him and invites his interest and curiosity. This has been accompanied by an equally restless acquisitiveness, a growing inventory of his journey in appreciation and experience. As keeper of this great treasury, I wish to express my pleasure in seeing it made available to the public.

I cannot praise too highly the fine spirit that motivated this exhibition. Mr. Harry F. Guggenheim, President, and the Trustees of The Solomon R. Guggenheim Foundation were receptive and enthusiastic from the start, and they have our thanks for making the exhibition possible and available to the people of this city. Mr. Thomas V. Messer has directed and installed the exhibition with the brilliance that has become synonymous with his exhibitions over the years. Mr. H. H. Arnst has produced the book and written an illuminating commentary on the collection and the problems of modern sculpture. We cannot be grateful enough to the hard-working staff of the museum and I especially wish to thank Mr. Daniel Robbins whose intelligence and enthusiasm added a large measure to the excellence of the exhibition and this book.

## MODERN SCULPTURE IN THE JOSEPH H. HIRSHHORN COLLECTION

The Joseph H. Hirshhorn Collection of Modern Sculpture is perhaps the most comprehensive collection of modern sculpture in existence. Comprising between seven and eight hundred works, many of monumental scale and importance, it traces with few omissions the entire development of sculpture from Rodin to the present day. It is remarkable not only for its general quality and the extent of its coverage, but also for its examination in depth of many of the major masters. Some statistics will suggest the degree in which this is true. These statistics cannot be precisely accurate, because even as they are quoted, new works are in process of being added. Daumier, the one sculptor of the earlier nineteenth century who intrigues Mr. Hirshhorn, is represented by some 37 pieces. Rodin is represented by 14 works including a major cast of *The Burghers of Calais*. There are 7 Rossos, 5 Bourdelles, 11 Maillols, 17 Degas, 6 Renoirs, 10 Picassos, 12 Matisses, 9 Arps, 9 Duchamp-Villons, 13 Lipchitzes, 17 Giacomettis, 11 Marinis, 26 Manzùs, and 51 Henry Moores. Other leading sculptors such as Brancusi, Lanrens, Lehmbruck, Archipenko, Hajdu, and Hepworth are each represented by several examples.

Equally impressive is the coverage of newer directions in European and American sculpture. Mr. Hirshhorn is constantly looking at and buying the works of younger sculptors. There is probably no collection, public or private, which contains so thorough a representation of the newest experiments in the sculpture of today.

The comprehensiveness of the collection has suggested the form of the present book. It is arranged as a picture history of modern sculpture, with the illustrations placed in a generally chronological order by artist, movement, and country. The brief commentary, accompanying the illustrations, attempts in available space to suggest some of the problems with which sculptors have been concerned, and to describe some of the characteristics of the works illustrated. No attempt has been made to discuss every artist or every work of art. However, the grouping of artists and works in the illustrations will emphasize their particular stylistic directions.

Biographies of the artists and the checklist of the exhibition are arranged alphabetically after the illustrations. These are followed by a selective bibliography.

## COMMENTARY

H. H. ARNASON

Sculpture in the twentieth century has emerged as a major art for the first time since the seventeenth century. Its development in the last sixty years is even more remarkable than that of twentieth century painting. The revolution of modern painting was achieved against the background of an unbroken, great tradition extending back to the fourteenth century. In the nineteenth century, despite the prevalence and the substantial role played by lesser academicians, painting remained the single, great visual art, producing during the first seventy-five years masters such as Goya, David, Ingres, Géricault, Delacroix, Blake, Constable, Turner, Corot, Courbet, and Manet. The leading names in sculpture during this same period were Canova, Thorwaldsen, Rude, David d'Angers, Barye, Carpeaux, Dalou, Falguière, and Meunier. Of these only perhaps Carpeaux has a continuing reputation, and he more on the basis of his sketches than for his sentimental genre or monumental decorative works. The sculpture of Daumier, now much admired, was a private art, little known or appreciated until its rediscovery in the twentieth century.

The eighteenth century was also an age of painting rather than sculpture. During that century only the sculptor Jean Antoine Houdon may be compared with painters such as Watteau, Boucher, Fragonard, Guardi, Tiepolo, or Goya. The seventeenth century, and then principally in the person of Bernini, was the last great age of sculpture before the twentieth. In the United States, with the exception of one or two men of originality and high competence, such as St. Gaudens, sculptors were only secondary figures from the beginning of our history until well into the twentieth century.

When we consider the dominant place which sculpture has held in the history of art from ancient Egypt until the seventeenth century of our era, this decline is all the more remarkable. The decline was not for want of patronage. Although the eighteenth century provided fewer monumental public commissions than the Renaissance or Baroque, the nineteenth century saw mountains of sculptural monuments crowding the parks and public squares or adorning the architecture of the period. By this time, however, academic classicism had achieved such a rigid grip on the sculptural tradition that it was literally impossible for a sculptor to gain a commission or even to survive unless he conformed. The experimental painter could usually find a small group of enlightened private patrons. However, the very nature of the sculptural medium and the tradition of nineteenth century sculpture as a monumental and public art made this more difficult for the sculptor.

## RODIN

This was the situation until the third quarter of the century, when Rodin emerged on the scene. It is the achievement of Rodin almost single-handed to have recharted the course of sculpture and to have given the art an impetus that was to lead to a major renaissance in the late nineteenth and twentieth centuries. There is no one painter, not even Courbet, Manet, Monet, Cézanne, Van Gogh or Gauguin who quite occupies the place in modern painting which Rodin occupies in modern sculpture. He began his revolution, as had Courbet in painting, with a reaction against the sentimental idealism of the academicians, through the closest return to nature. *The Man with the Broken Nose* (1864) (No. 387) was rejected by the Salon because it was offensively realistic. The re-examination of nature was coupled with a re-examination of the art of the Middle Ages and of the Renaissance, most specifically Donatello and Michelangelo. Although much of academic sculpture paid homage to the High Renaissance, it was the High Renaissance seen through centuries of imitative accretions which largely concealed the original works. Rodin looked at Donatello and Michelangelo as though they were masters of his own time to whom he was apprenticed, and thus he achieved the anomaly of turning its own gods against the academic tradition.

The achievement of Rodin in the liberation of modern sculpture is one of degree rather than of kind. It is possible to find prototypes or analogies among his contemporaries for his treatment of subject matter, space, volume, movement, light, and material. However, in no other sculptor of the nineteenth century are all the elements and problems of sculpture attacked with comparable energy, imagination, and invention. In no other sculptor can be found such brilliant solutions.

The basic medium of expression of sculpture from the beginning of time until the twentieth century has been the human figure. It is in terms of the figure, presented in isolation or in combination, in action or in repose, that the sculptor has explored the elements of sculpture—space, mass, volume, line, texture, light, and movement. Of these elements, volume and space and their interaction have been traditionally the primary concern of the sculptor. In terms of this interaction, the history of most of the great periods of sculpture may be written. If the cycles of Classical Greek and Hellenistic sculpture, Romanesque and Gothic, and Renaissance and Baroque, are traced, in all three may be observed a comparable development from the early or archaic frontality to the ultimate stage of figures existing as articulated, three-dimensional masses in fully realized three-dimensional space. With the exception of certain works of Bernini such as the *Ecstasy of St. Theresa*, the final solution of most of the cycles of sculptural history has characteristically involved the figure as a relatively coherent central mass revolving in, and in some degree interpenetrated by surrounding space.

The greater sense of spatial existence in Hellenistic, Late Gothic or Baroque sculpture also inevitably involved an increased sense of implied movement, achieved by the twisting pose, the extended gesture, or frequently by a broken, variegated surface texture whose light and shadow accentuated the feeling of transition or change.

The Baroque feeling for spatial existence and movement was part of the nineteenth century sculptural tradition, particularly in the monumental works of Carpeaux and Dalou; and Rodin was in possession of the full range of historic sculptural forms by the time he returned from his brief visit to Italy in 1875. *The Man with the Broken Nose* of 1864 was already a mature and accomplished work suggesting the tragic intensity of the artist's approach to subject as well as his uncanny ability to suggest simultaneously the malleable properties of the original clay and the light saturated tensile strength of the final bronze material.

The *Crouching Woman* (1882) (No. 390) is one of the many individual figures inspired by the experiments of *The Gates of Hell*,<sup>1</sup> on which Rodin had begun to work in 1880. *The Gates* themselves, which occupied the artist until his death in 1917, and even then had not reached a final form, suffer from the very fertility of the ideas and the variety of the forms with which they are crammed. Nevertheless they are of the greatest significance in the artist's later career and in the history of modern sculpture. Saturated as they are with literary symbolism to the point where they almost cease to exist as any sort of sculptural totality, they nevertheless contain a vast repertoire of forms and images which the sculptor developed in this context and then adapted to other uses. The turbulence of the subject involved inspired him to the exploration of expressionist violence in which the human figure was bent and twisted to the limits of endurance, although with remarkably little actual naturalistic distortion.

The violent play on the human instrument seen here was a natural preamble to the expressionist distortions of the figure which have developed in the twentieth century. An even more suggestive preamble is to be found in the basic concept of the entire subject of *The Gates* — the concept of flux or metamorphosis, in which the figures emerge from or sink into the matrix of the bronze itself, are in process of birth from, or death and decay into a quagmire which both liberates and threatens to engulf them.

The *Crouching Woman* looks at first glance like an extreme of anatomical distortion. Actually, there is little distortion involved, and the pose, which could have been ugly or ludicrous, achieves in Rodin's hands a beauty that is rooted in intense suffering. The figure, a compact, twisted

<sup>1</sup> Rodin Museum, Paris.

mass, is wonderfully realized in and expressive of surrounding space. The powerful diagonals, the enveloping arms, the broken twist of the head, all serve both an expressive and a formal purpose, emphasizing the agony of the figure and carrying the eye around the mass in a series of completely integrated views.

The *Iris* (1890-91) (No. 392) achieves an even greater violence of pose, carrying the sensuality which characterized so many of the later figures to the point of brutality. The headless, one armed torso, by its maimed and truncated form, reaches a height of expressive vitality. The *Iris* is probably a sketch, but one which arrived in this form at a completeness to which nothing could be added. The sketches of Rodin in their rough immediacy and directness have a natural appeal to the twentieth century artist. However, their presentation in posthumous casts, as finished works of the artist, tends frequently to distort his actual intention.

The portrait sculptures of Rodin represent a chapter in themselves in their search for personality or for symbol statements. The *Balzac* in its final form was an exploration of the nature of genius, expressed through the means of sculptural "impressionism." The many preliminary versions, on the other hand, represented various attempts to recreate the appearance and the personality of Balzac and gradually from these sketches to approach a generalized statement. (Nos. 393, 394) Whether the final *Balzac* is or is not a success purely as a sculptural form, it is perhaps the closest approximation of nineteenth century sculpture to a purely abstract symbol.

If, of Rodin's sculptures, the *Balzac* most closely approximates some of the ideals of twentieth century expressionist sculpture, *The Burghers of Calais* (1884-88) (No. 391) sums up most successfully his transformation of the past into a monument that is both contemporary and personal. The debt of the *Burghers* to the fourteenth and fifteenth century sculptures of Claus Sluter and Claus de Werve is apparent, but this influence has been combined with an assertion of the dignity of the common man, analogous to the sculptures of Meunier. The rough-hewn faces, the powerful bodies, the enormous hands and feet transform these burghers into laborers and peasants and at the same time greatly enhance their expressive power. The tendency of Rodin to dramatic gesture is also apparent here, and the theatrical element is emphasized by the highly unorthodox organization, with the figures scattered about the base like a group of stragglers wandering across a stage. The informal, open arrangement of the figures is actually one of the most daring and original aspects of the sculpture. It is a direct attack on the entire classical tradition of closed, balanced groupings in monumental sculpture. The detached placing of the masses gives to the intervening spaces an importance which for almost the first time in modern sculpture reverses the traditional roles of solid and void, of mass and space. Space not only surrounds the figures but completely interpenetrates the group to create a balance which anticipates some of the most revolutionary innovations of twentieth century sculpture.



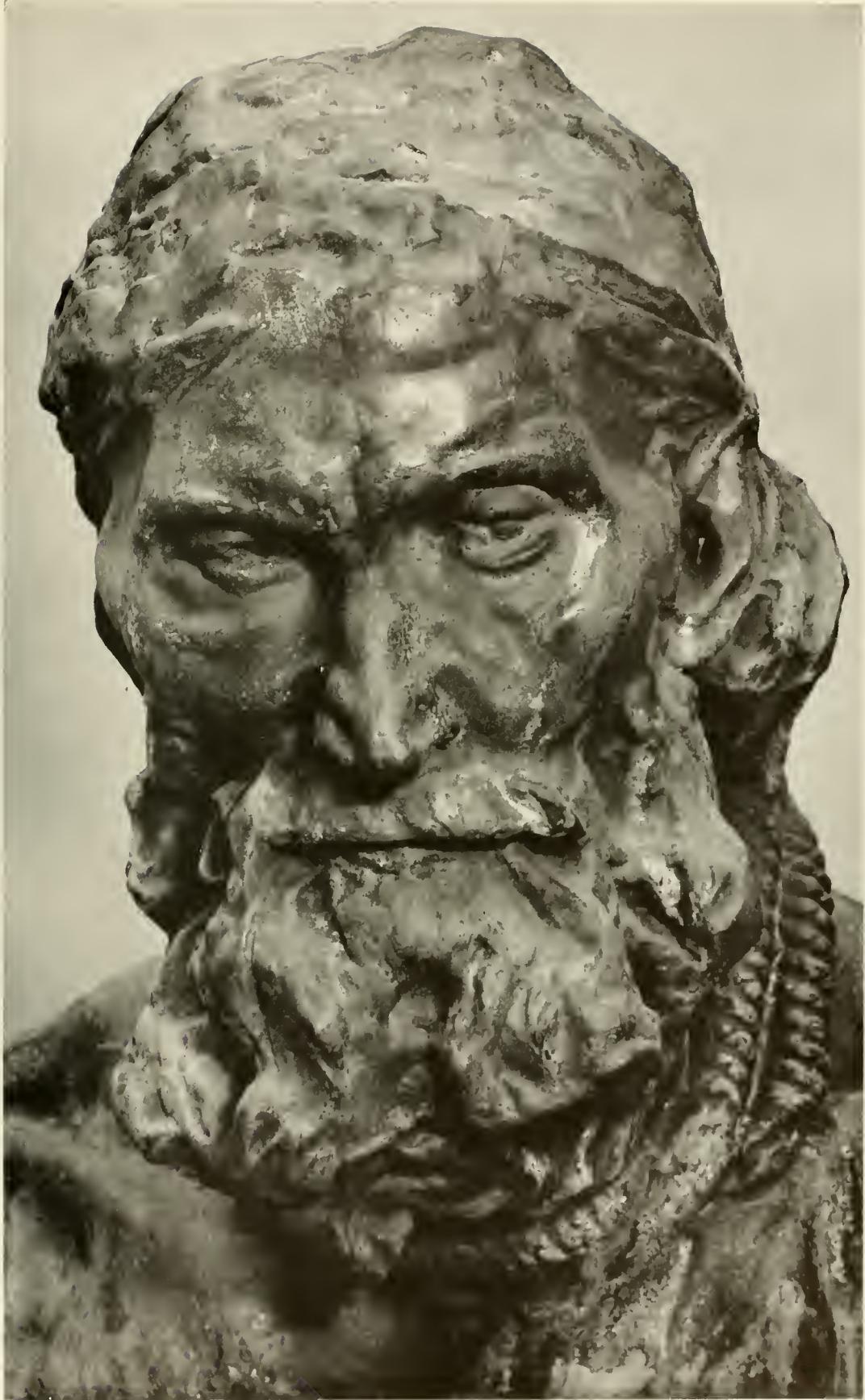
Rodin: 387. *Man With Broken Nose, Mask.*



18 Rodin; 391. *The Burghers of Calais.*







Rodin: 391. *The Burghers of Calais*, Detail, Eustache de St. Pierre.



Rodin: 390. *Crouching Woman.*



Rodin; 392, *Iris, Messenger of the Gods.*



Rodin: 396. *Head of Baudelaire.*



Rodin: 393, *Bust of Balzac*, Detail, Head.



Rodin: 397. *Torso* and Detail.

Maillol, also one of the major figures of early modern sculpture, began his career as a painter. At the opposite extreme from the violent variety of Rodin, he concentrated his whole attention on a restatement of the classic ideal of sculpture, stripped of all the academic accretions of sentimental or erotic synthetic idealism, and brought down to earth in the homely actuality of his models. Concentrating almost exclusively on the subject of the single female figure, standing, sitting, or reclining, and almost always in repose, he stated over and over again the fundamental thesis of sculpture as integrated volume, as mass surrounded by tangible space. At the same time, the nudes of Maillol always contain the breath of life, a healthy sensuousness which reflects the living model rather than any abstract classical ideal. (Nos. 248-251)

Medardo Rosso also began as a painter and in his sculpture, he, in a sense, always remained a painter. Even in his most impressionist works, Rodin never entirely abandoned his sense of sculptural mass. Thus it is perhaps wrong even to refer to him as an impressionist. Rosso, on the other hand, deliberately dissolved the sculptural forms until only an impression remained. His favorite medium of wax allowed the most imperceptible transitions so that it becomes difficult to tell at exactly what point the wax becomes the face or the figure. Form is dissolved into amorphous shape and light-filled, vari-textured surface. The very subjects, detailed genre scenes, conversation pieces, stretch the limits of traditional sculpture. Still, in his freshness of vision, his ability to catch and record the significant moment, Rosso added a new dimension to sculpture and anticipated the search for immediacy which characterizes the experimental sculpture of our own day. (Nos. 103-109)

Antoine Bourdelle, like Maillol, sought a revitalizing of the classical tradition. However, his approach involved an eclectic, somewhat archaeological return to the spirit and forms of archaic and early fifth century Greek sculpture, as well as to those of Gothic sculpture. A youthful portrait bust, *La Marquise* (1886) (No. 35) has a serenity which is both classic in feeling and reminiscent of portraits by Houdon. The *Warrior* (No. 37) from the *Monument to the Fighters* at Montauban (1873-1896) represents the moment of greatest indebtedness to Rodin, and with all its immense power of gesture points to the danger of an attempt to out-Rodin Rodin. This could only lead to theatricality, a danger from which Bourdelle was rescued by his conscious return to antiquity after 1900. The *Head of Apollo* (1900) (No. 36) is a key work in this return, combining as it does a consciously archaic quality with vitality which makes it more than a mere eclectic adaptation of antiquity.

The torso of the figure called *Fruit or Pomona* (1911) (No. 38) relates mass and spatial existence to a flowing, linear movement of contour. Although this work and others of Bourdelle's female nude figures may be compared with Maillol, they are always clearly individual in their restless activity achieved through the accent on moving outlines.

The most immediate inheritor of the tradition of Maillol was Charles Despiau, a limited but sensitive artist. His figure studies achieve a repose, a withdrawn elegance which transcends even that of Maillol, and his portrait heads have the reticence of utmost simplification in modelling, the elimination of all extraneous details. (Nos. 126-128)



Maillol: 251. *Nymph*.



Maillol: 250. *Kneeling Nude*.



Maillol: 249. *Youth*.





Rosso; 407. *Sick Man in Hospital.*

Rosso; 408. *The Book Maker.*



Bourdelle: 35. *La Marquise*.



Bourdelle: 38. *Torso of Figure Called Fruit*.



Bourdelle: 37. *H. warrior.*



Bourdelle: 36. *Head of Apollo*.



Despiau: 128. *Portrait of Mme. Derain.*



Despiau: 126. *Mlle. R. (Bianchini).*

One of the most indicative symptoms of the revival of sculpture at the end of the nineteenth century is the number of important painters who practiced sculpture. Gauguin, Degas, Renoir, Bonnard were among them, followed in this century by Picasso, Matisse, Modigliani, Braque, Derain, Léger, and many others. Maillol and Rosso were both first painters before they became sculptors. The pioneer sculptor-painter of the nineteenth century was Daumier, who lived between 1810 and 1879. Most of his wonderful caricature heads were created in 1830-32 and anticipate late Rodins in the directness of the deeply modelled surfaces. (Nos. 65-81) *The Ratapoil* (1850) (No. 82) is a completely realized sculpture. The arrogance and tawdry elegance of the pose is presented in terms of spatial existence and movement in which the fluttering, light-filled flow of the clothes acts as counterpoise to the bony armature of the figure itself.

The sculpture of Daumier is a prototype but not an influence for the beginnings of modern sculpture, since it was little known by the sculptors of the first generation. The same is true of the sculpture of Degas, most of which was never publicly exhibited during his lifetime. Degas is unquestionably the greatest of the late nineteenth century sculptor-painters. His sculptures were conceived in sculptural terms, concerned with the fundamental formal problems of sculpture. Both his horses and his dancers represent continual experiments in space and movement. The posthumous bronzes retain the sense of the original wax material, built up, layer by layer to a surface in which every fragment of wax is clearly articulated. The genre scenes, such as *The Masseuse* (1896-1911) (No. 110), seem at first to be curious translations of genre painting into sculpture. However, they also, on closer analysis, assert a sculptural mass in a complex spatial interplay. (Nos. 102-113)

Renoir's sculptures, created towards the end of his life, are more directly translations of his late paintings. Since, however, these paintings strongly emphasize sculptural modelling of the figures, the translation is a logical and natural one, and the sculptures emerge as simplified, classically massive figures in repose or in slow movement. The tradition is that of late antiquity seen through the classic peasants of Maillol, the accent on sculptural mass in repose rather than of space or movement. (Nos. 375-379)



Daumier: 77, *Le Vieux Financier (Royer-Collard)*.



Daumier: 82. *Le Ratapoil*. 2 Views.



Daumier; 96. *Le Rusé* (Liennet).



Daumier; 66. *L'Homme à Tête Plate* (Pelet de la Lozère).





Degas: 111. *Dancer Holding Her Right Foot* and Detail, Head.





Degas: 107. *Dancer, Arabesque Over Right Leg.*



44

Renoir: 375. *Small Standing Venus*.



Renoir: 377. *Head of a Woman* (above).



Renoir: 376. *Portrait of Mme. Renoir* (below).

## GERMANY

Wilhelm Lehmbruck, who worked in Paris between 1910 and 1914, also showed in works like the *Torso* (1910-11) (No. 233) the influence of Maillol. However, the tragic face of this figure reflects a personal expression which becomes more explicit in the great *Kneeling Woman* (1911).<sup>2</sup> The *Head of a Girl* (1913) (No. 234) and the *Inclined Torso* (1913) (No. 235) illustrate the Romanesque elongation which Lehmbruck used for the suggestion of inward suffering. These are works of delicate power, withdrawn and filled with a spirit of melancholy, works in which the contour line assumes a major significance in the definition of the volumes of the figure. The elongation of these figures, which is presented with such natural ease that it does not seem like distortion, represents a major break from the control of realistic proportions.

The German expressionist sculptors represented a wide variety of points of view although in general they did not depart very far from nature in the direction of expressive distortion or of abstraction. Barlach looked back for his sources to German medieval art as well as to the folk art of Germany and Russia. His fondness for groups of interacting figures is suggestive of the wood carvings of peasants. These are sculptures of simple yet strongly felt emotion—love, suffering, anger, humor, stated with the broadness of caricature, in terms of highly simplified sculptural masses frequently expressing their emotions in terms of a single, encompassing movement of the mass. (Nos. 22-26)

Käthe Kollwitz, although best known as a graphic artist, attained in her sculpture a profound sense of sculptural mass as an expressive medium. Her relief sculptures are compact, massive fragments, filled with feeling which is both intensified and controlled by the economy of the means. The *Pietà* (1938) (No. 221) transforms the intertwined figures into a solid pyramid of closely integrated forms whose density heightens the passionate expression of grief and suffering.

Gerhard Marcks continues Barlach's earthy quality of humor in groups, animals, and single figures. The *Seated Girl* (1953) (No. 276) and *Girl with Braids* (1950) (No. 275) whose blocked out, heavy featured, peasant faces have all the naive charm of German medieval sculpture, achieve in the figures an awkward adolescent grace, presented with overtones of cubist control.



Lehmbruck: 235. *Inclined Torso of a Woman.*



Lehmbruck: 234, *Head of a Girl.* — Lehmbruck: 233, *Torso.*





Barlach: 22, *Russian Beggar Woman*. Mataré: 287, *Reclining Bullock*.



Kollwitz: 221. *Mother and Child (Pietà)*.



Kollwitz: 219. *Self Portrait*.



Marcks: 276. *Seated Girl.*



Marcks: 275. *Girl With Braids.*

The scene of the major revolution in modern sculpture, like that in modern painting during the first years of the twentieth century, was Paris. One of the first great figures was Brancusi, an artist who created no school, but who strongly affected the course of subsequent sculpture. Although the development of his sculpture traces a continuing search for the essences of forms which was a continuing reaction against the complexity and literary subject of Rodin, Brancusi still admired Rodin and admitted him to be the master of the new sculpture. His own sculpture, however, moved constantly towards an intensive examination of a few, fundamental forms in terms of which he sought to define the nature of sculpture itself.

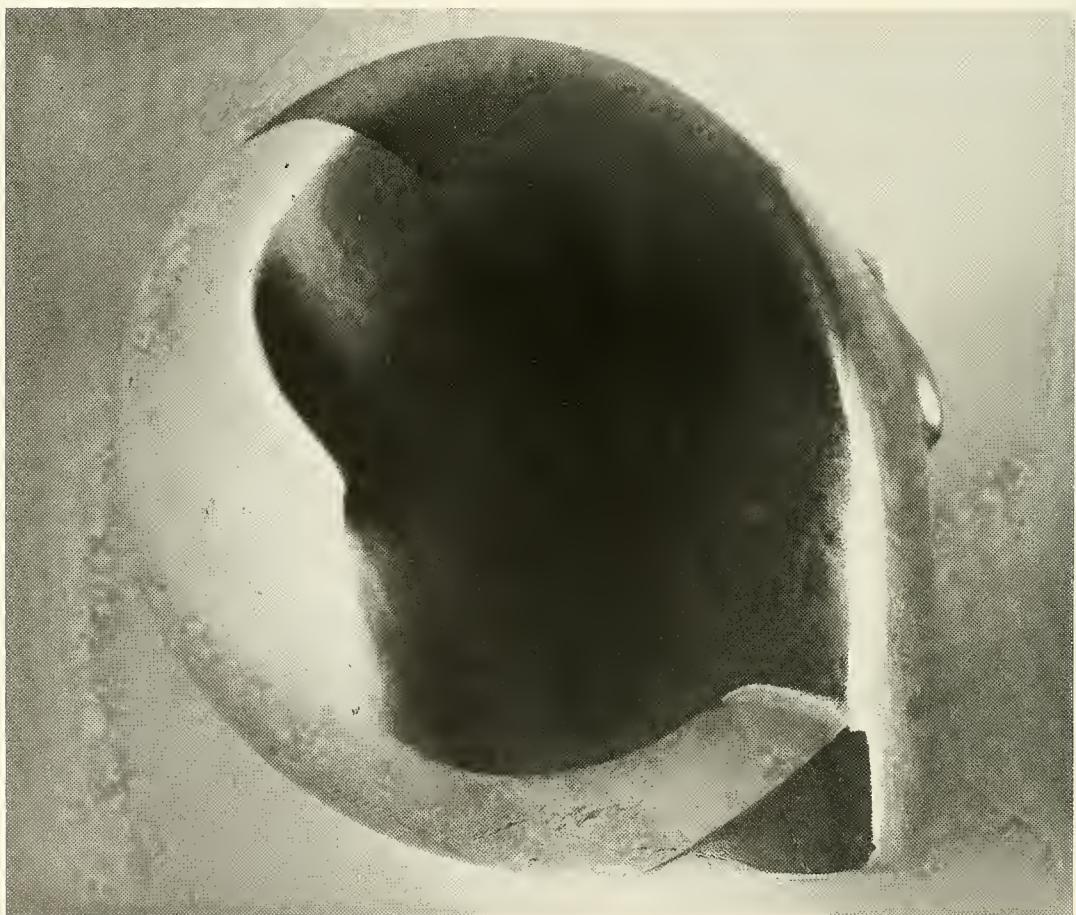
A Rodinesque *Sleeping Muse* (1906),<sup>3</sup> whose naturalistic features emerged imperceptibly from the unshaped marble, became the *Sleeping Muse* (1909-11) (No. 39), an egg-shaped form with sharply delineated features repeating the ovoid contours, balanced lightly on a flat plane. This in turn became the teardrop *Prometheus* (c. 1911) (No. 40) with features almost disappearing into the volume of the head. The process of simplification was continued in subsequent works until all extrusions were eliminated and there remained an egg shape to symbolize not only the beginning of the world but in a specific sense the beginning of sculpture.

In his search for essences, Brancusi pointed the way for twentieth century sculptors. He was never really an abstractionist, because there was always in his works a subject idea, reduced to a single fundamental. Thus, birds became the idea of flight; fish, the motion of swimming; a cock, the cock's comb or the cock's crow.

The simplification of forms involved not only the essential statement of a subject, but the essential statement of the nature of materials and of the nature of sculpture itself. For Brancusi the nature of his materials must be stated without qualification. In the early archaic heads and figures the rough block of the stone defines the image. The marbles and bronzes emphasize the curving forms with a finish of the highest polish. The finish is further emphasized by contrast with bases of rough stone or roughly hewn wood. (*Torso of a Young Man*, 1921) (No. 41) The great wooden totems remain tree trunks shaped with the axe.

All the sculptures of Brancusi are, finally, statements in their essences of masses and volumes existing in and defining three-dimensional space. Thus, in form, content, and materials, Brancusi liberated sculpture from the literary illusionism of the nineteenth century. Rodin enlisted their own classical gods in his fight against the academicians. Brancusi refined the classical ideal to its ultimate essence.

<sup>3</sup> Not in exhibition





Brancusi: 41. *Torso of a Young Man.*

Although his contribution was a unique one and throughout his life he seems a curiously isolated figure, Brancusi was not alone in his search for absolutes. The revolutions in painting of post-impressionism, fauvism, and cubism were accompanied by comparable revolutions in sculpture. In painting, the cubists, beginning in 1907 with Picasso and Braque, sought to destroy finally the Renaissance concept of a painting as an imitation of the natural world, as a window opening out into naturalistic space. They wished to assert for the painting its own identity, its own pictorial space arising out of its own physical nature as a flat canvas surface to which pigment is applied. Their explorations led Braque and Picasso first to geometric, Cézanne-like landscapes, then to highly sculptural figure studies. By 1910, three-dimensional, sculptural modelling had disappeared, the color had been deliberately subordinated to a close harmony of greys, browns, and greens, and the subject (figure or still life) had been transposed into a linear geometry of intersecting and frequently transparent planes, a sort of 'grid' moving within a confined depth from the frontal plane of the painting.

In sculpture the problem was a comparable search for the fundamentals of sculptural form through stripping off all the illusionistic accretions of the Renaissance tradition. Brancusi was carrying on his similar explorations but they were not as familiar to the younger experimental sculptors as were the cubist innovations of the painters. Cubism, with its strict geometry of spatial analysis, seemed immediately applicable to the problem in sculpture, and was quickly adapted. The first cubist sculptors were affected not only by cubist painting but, like the cubist painters, by the discovery of African primitive sculpture. Picasso's *Head of a Woman* (1906) (No. 366) in the brutal geometry of the features shows in sculpture the same debt to African sculpture as is to be found in the paintings of 1907 and 1908. His *Head of Fernande Olivier (Cubist Head)* (1909) (No. 368) is a literal translation into sculpture of a cubist painted head. The *Head of Fernande Olivier* is most important historically as the first cubist sculpture. However, some question may be raised in what degree the deep, geometric faceting of the surface actually enhances or clarifies the sculptural form.

The same question may be asked concerning Archipenko's first cubist sculptures. There is no question that Archipenko was the pioneer cubist sculptor. In works such as the *Seated Female Nude* (1909) (No. 3) his use of a barely suggested geometric structure gives to the elegant revolving figure a firmness which prevents it from becoming purely decorative. By 1912, Archipenko had fully realized the implications of cubism for sculpture and had made contributions of the highest significance by opening up voids within the sculptured figure to the point where the historic concept of a sculpture as a solid surrounded by space was completely reversed. Now for the first time in



Picasso: 363. *Head of Fernande Olivier (Cubist Head)*, Detail page 85.

history, a sculpture became a series of voids or spaces shaped and defined by solid outlines. In 1913 Archipenko made another great contribution in adapting to sculpture the new technique of collage and beginning to make constructions out of different materials such as wood, glass, and metal. Although the *Medrano* figures which he constructed during the next few years tend as sculptures towards the mannered and the decorative, the technique which he devised was of immense importance in opening the way to the entire field of sculpture as construction, sculpture as space rather than as mass.

The artist of greatest unfulfilled talent among the first cubist sculptors was Duchamp-Villon, whose tremendous potential was cut off at his early death in 1918. However, the limited number of works he left behind are not only revolutionary in their exploration of new aspects of sculptural form, space and movement, they are in their own right sculptural masterpieces. The *Torso of a Young Man* (1910) (No. 131) uses cubist geometry to reiterate and strengthen a classic ideal of the figure. The *Head of Baudelaire* (1911) (No. 132) has the repose and classic structure of ancient Greek sculpture, achieved by the balance and extreme simplification of the features integrated into the strongly articulated skull. The *Seated Woman* (1914) (No. 137) combines a traditional twisting pose with integrated curves and planes to reach a complete three-dimensional spatial existence. This figure has now moved substantially towards abstraction, and the final step is reached in the great *Horse* and the *Head of a Horse* (1914) (No. 136). The various preliminary versions of *The Horse* such as *Horse and Rider* (1914) (No. 135) and *The Little Horse* (1914) (No. 138) trace the development of the idea from a flowing, curvilinear, relatively representational study to the complete abstraction of all elements into the final, powerful statement of diagonal planes, concave and convex shapes moving, unfolding and integrating space into the mass of the sculpture. Although their approach and their solutions are quite different, Duchamp-Villon sought the same essence as did Brancusi. By continually stripping away all extraneous details he came at last to complete sculptural experience. The portrait head became a mask of few related shapes, lines, volumes (*Head of Professor Gosset*, 1917) (No. 139); the recognizable *Horse and Rider* became the abstract space machine of the final *Horse*.

No other sculptor has explored the entire range of possibilities in cubist sculpture as has Jacques Lipchitz, and yet cubism is only one chapter in his extensive and brilliant career. In 1913 he introduced some geometric stylization into a series of figure sculptures; and by 1915 was producing a wide variety of cubist works in stone, bronze, and wood construction. The bronze *Head* (1915) (No. 237) is stripped down to a single rectangular mass penetrated by a few diagonal planes and concave accents. The *Bather* (1915) (No. 238) achieves attenuated elegance with vertical planes

accented by curved voids at top and bottom. The bronze *Reader* (1919) (No. 239) and the *Reclining Nude with Guitar* (1928) (No. 242) summarize his more massive and complicated cubism of the twenties which also involved an increasing accent on the expression of the subject. Lipchitz continued to use geometric structure in the monumental figure compositions of the thirties, but here the expressive content became paramount and gradually led to the free, baroque modelling of his later works.

The cubist sculptures of Henri Laurens retain generally a strong sense of the subject, whether still life or figure. The frequent use of color, beautifully and soberly integrated into low relief or free standing stone blocks, accentuates the relation between cubist painting and sculpture. Many of the cubist sculptors experimented with color, as the cubist painters sought relief effects with collage. Laurens' cubist works explore most particularly problems of mass in sculpture. By the late twenties his interest had shifted to the creation of volumes without mass and he had begun to compose in the curvilinear, moving rhythms of his later style. (*Maternity*, 1932) (No. 231)

Zadkine has never really deserted cubism, although from the very beginning his cubist sculptures took on expressionist overtones. The marble *Mother and Child* (c. 1913) (No. 438) illustrates the massive closed quality of his first works. Positive and negative spaces are interchanged and the whole is exceptionally tightly organized. However, the interest in the formal elements does not prevent an intense statement of the mother-child relationship, which makes of this essentially a subject sculpture. He has a particularly fine feeling for the quality of wood, and his wooden sculptures (*Female Torso*) (No. 410) retain the compact, living bulk of the tree form. His later sculptures move more and more to a mannered expression, involving elaborations of geometric and curvilinear shapes. (*Standing Figure*, 1925-28) (No. 439) Although the figures are constructed out of a vast variety of semi-architectural fragments, solids interpenetrated by voids, lines playing over surfaces, they are still essentially human figures, actors—gesturing, writhing and suffering.

Cubism was one of the greatest liberating forces for sculpture in history. It opened the path to new subjects other than the human figure; it led the way to complete abstraction; it defined the nature of sculpture as an art of mass, volume, and space; and it developed new possibilities in the utilization and expansion of these elements.

Although working independently of the cubists, Otto Freundlich developed a monumental sculpture of comparable simplified, regularized masses, as early as 1912. A similar and highly impressive use of regular cubic or cylindrical masses is the building up of monumental figures by the Austrian, Wotruba (*Figure with Raised Arms*, 1956-57) (No. 437). Even closer in spirit and forms to Freundlich is the Argentine sculptor, Alicia Penalba. (*The Sparkler*, 1957) (No. 361)



Picasso: 367. *Head of a Woman.*



Archipenko: 4. *Female Torso*.



Archipenko: 3. *Seated Female Nude*.





Duchamp-Villon: 137. *Seated Woman*. 2 Views.





Duchamp-Villon: 132. *Head of Baudelaire*.



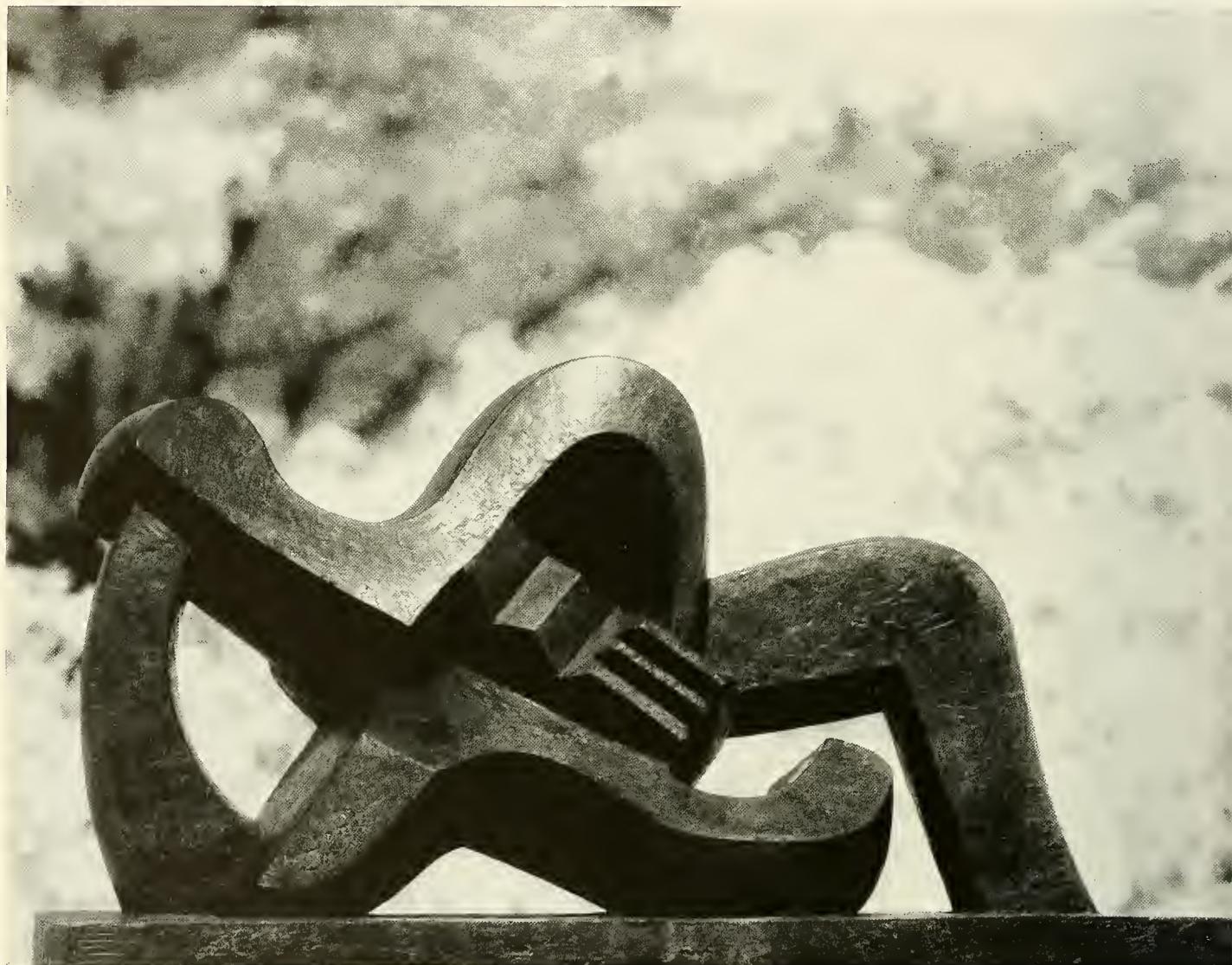
Duchamp-Villon: 136. *Head of a Horse*.



Duchamp-Villon: 138. *Little Horse.*



Duchamp-Villon: 135. *Horse and Rider.*





Lipchitz: 239. *Reader*.

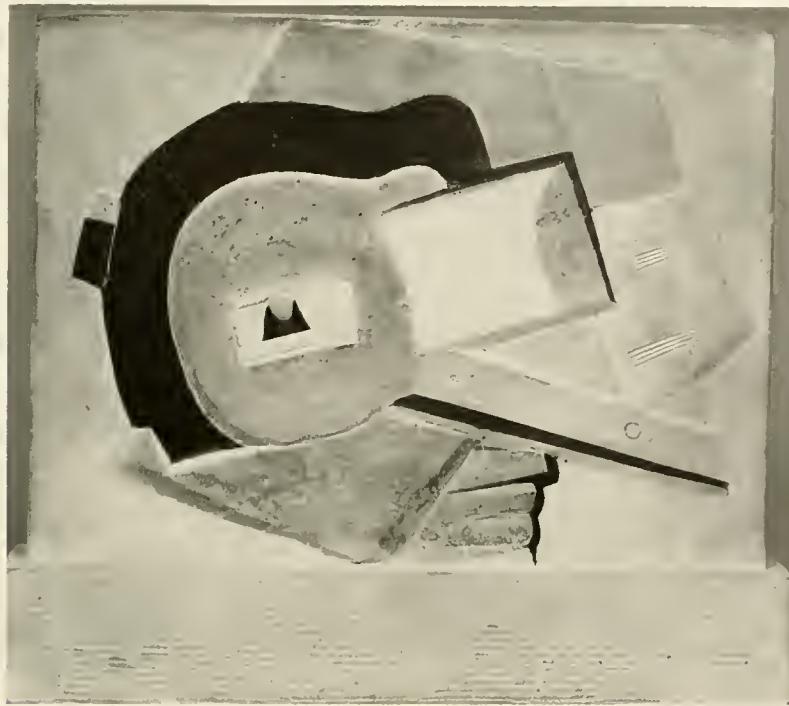


Lipchitz: 238. *Bather*.



Lipchitz: 237. *Head*.





Laurens: 229. *Guitar and Clarinet*.



Laurens: 231. *Maternity*.



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Zadkine: 440. *Female Torso*.



Zadkine: 438. *Mother and Child* (above),

Zadkine: 439. *Standing Figure*.



Penalba: 361. *The Sparkler*.

Of the twentieth century sculptor-painters, Matisse has perhaps made the most consistent statement in sculptural terms. His *Bust of a Woman* (1900) (No. 289) uses an impressionist play of light over the entire surface to create a curious and ambiguous sense of character; and thus is still close to an effect that is painterly. However, the *Slave* (1900-03) (No. 290), inspired by Rodin's *Walking Man*, is a solid and powerful sculptural mass whose deeply modelled surface accentuates the mass. Works like the *Decorative Figure* (1903) (No. 291), the *Large Seated Nude* (1907) (No. 296) and *Reclining Nude* (c. 1919) (No. 298) use the classical contrapposto, the twisting pose of the figure, to create spatial existence, in a manner reminiscent of the late Renaissance. The *Two Negresses* (1909) (No. 297) again employs a traditional motif popular in the Renaissance, of showing the figure front and back, in a group of the greatest structural strength. The sculptures of the late twenties and thirties continue to express space through the twist of the figure, and, eliminating or subordinating surface, light, texture, reach an even greater degree of expression of the sculptural mass. (*Reclining Nude No. 2*, c. 1929, and *Venus in the Shell*, 1931) (Nos. 299, 300)

The sculpture of Modigliani was influenced by Brancusi and by primitive or archaic art. However, he was able to absorb these influences into a highly personal expression in the elongated and spiritual heads whose volumes are so wonderfully expressive of the rough stone blocks from which they emerge. (Nos. 307, 308)

Picasso's sculptures throughout his life have been essentially brilliant adaptations of his paintings, becoming more or less sculptural in the degree that the pictorial experiments variously lent themselves to sculptural effects. From the *Head of a Jester* (1905) (No. 363), suggestive of the blue period figures, one can parallel his development as a painter, through the massive, primitive wood carvings of 1907, the *Head of Fernande Olivier* (1909) (No. 368), the cubist constructions of 1913 and 1914, the surrealist bronzes and constructions of the late twenties, down to all the figure fantasies of today. His incredible ingenuity has produced innumerable masterpieces in sculpture; in many constructions he has explored problems of sculptural space; he has made many of the most brilliant uses of the found object to create works of the most delightful fantasy; yet continually one is brought back to the source of the sculpture in his painting or graphic work. (Nos. 363-371)

Braque, Derain, Léger, de la Fresnaye, Bonnard, Vallotton and many other painters of our time have produced important sculptures. The contribution of the painter to modern sculpture is very great, in large part because he approaches sculptures from a fresh and non-sculptural—in the traditional sense—point of view.



Matisse: 239, *Bust of a Woman*, Detail.





Matisse: 290. Detail, *Head of Slave*.



Matisse: 291. Detail, *Head of Decorative Figure*.



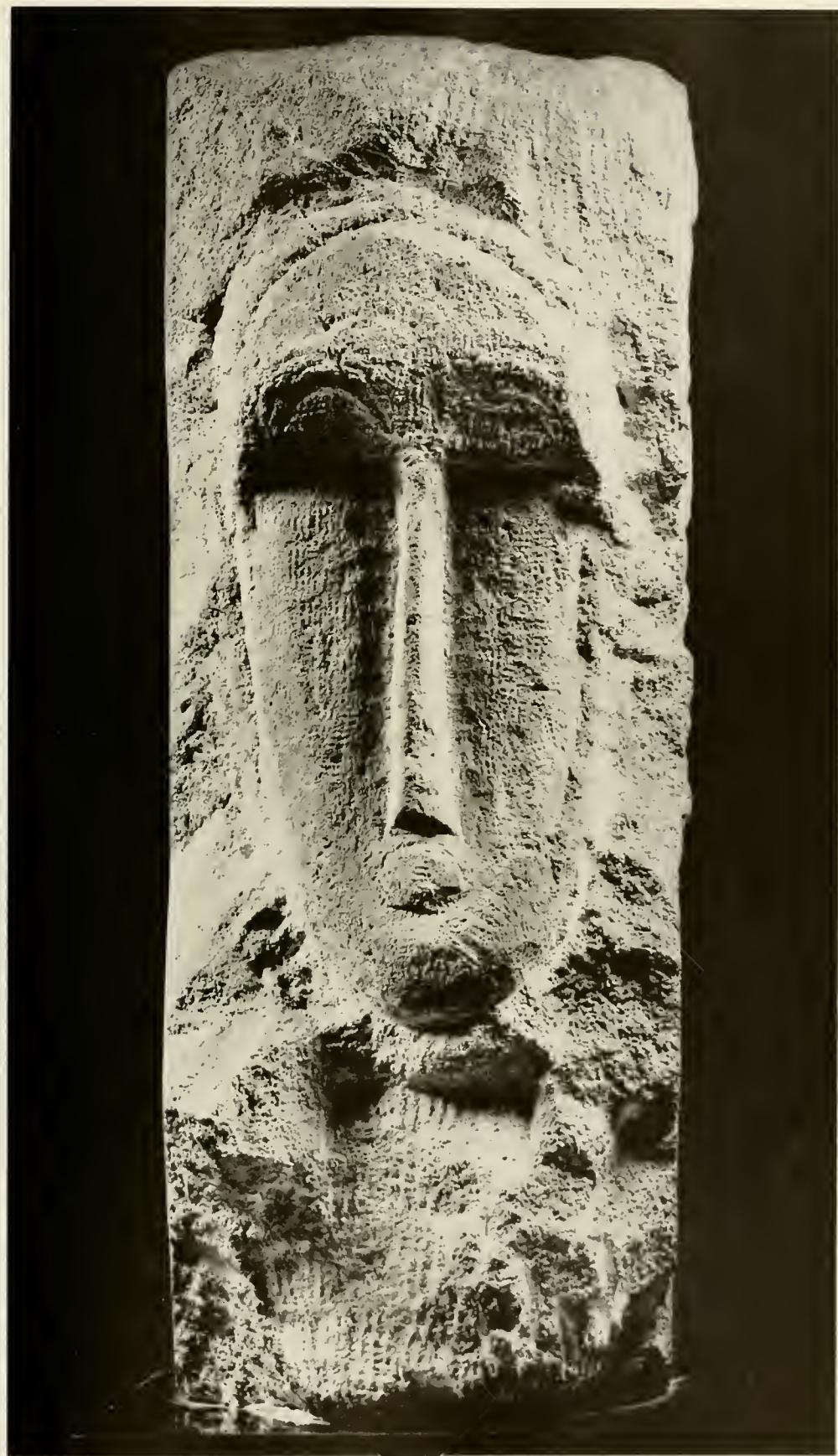
Matisse: 291, *Decorative Figure*.





Matisse: 300, *Venus in a Shell*. Matisse: 296, *Large Seated Nude*.





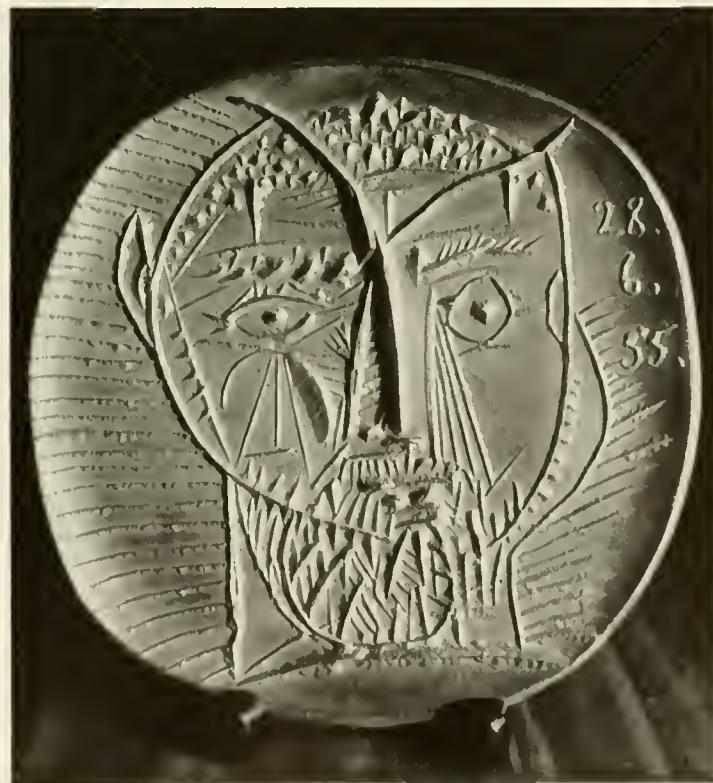
Modigliani: 307. *Head*.





Picasso: 368. *Head of Fernande Olivier. (Cubist Head)*, Detail.





Picasso: 370. *Little Owl.*

Picasso: 371. *Fawn.*





Braque: 42. *Hesperis*. — Derain: 122. *Head of a Woman*.







Bonnard: 34. *Girl Bathing*.

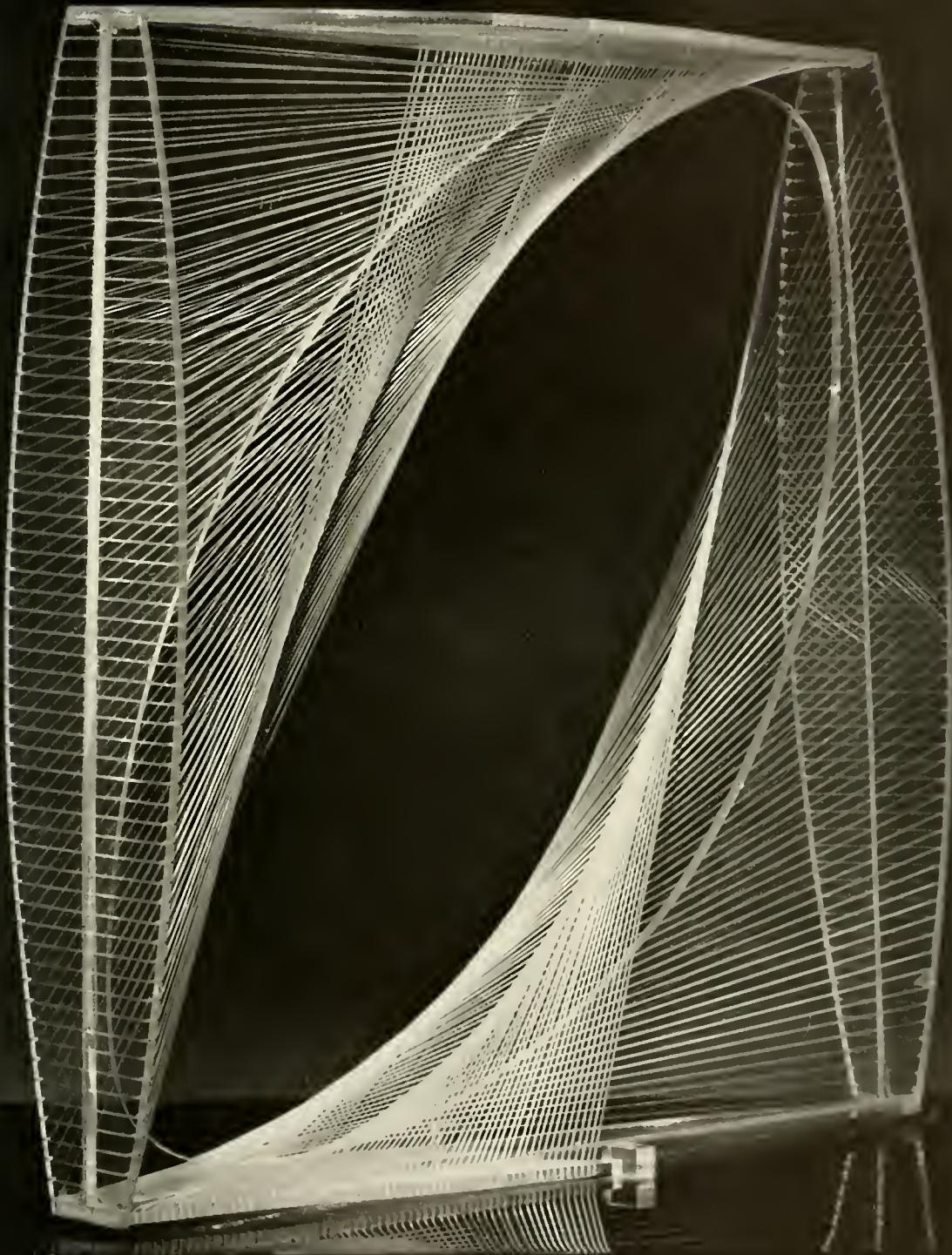


Vallotton: 432. *Young Girl Dressing*.

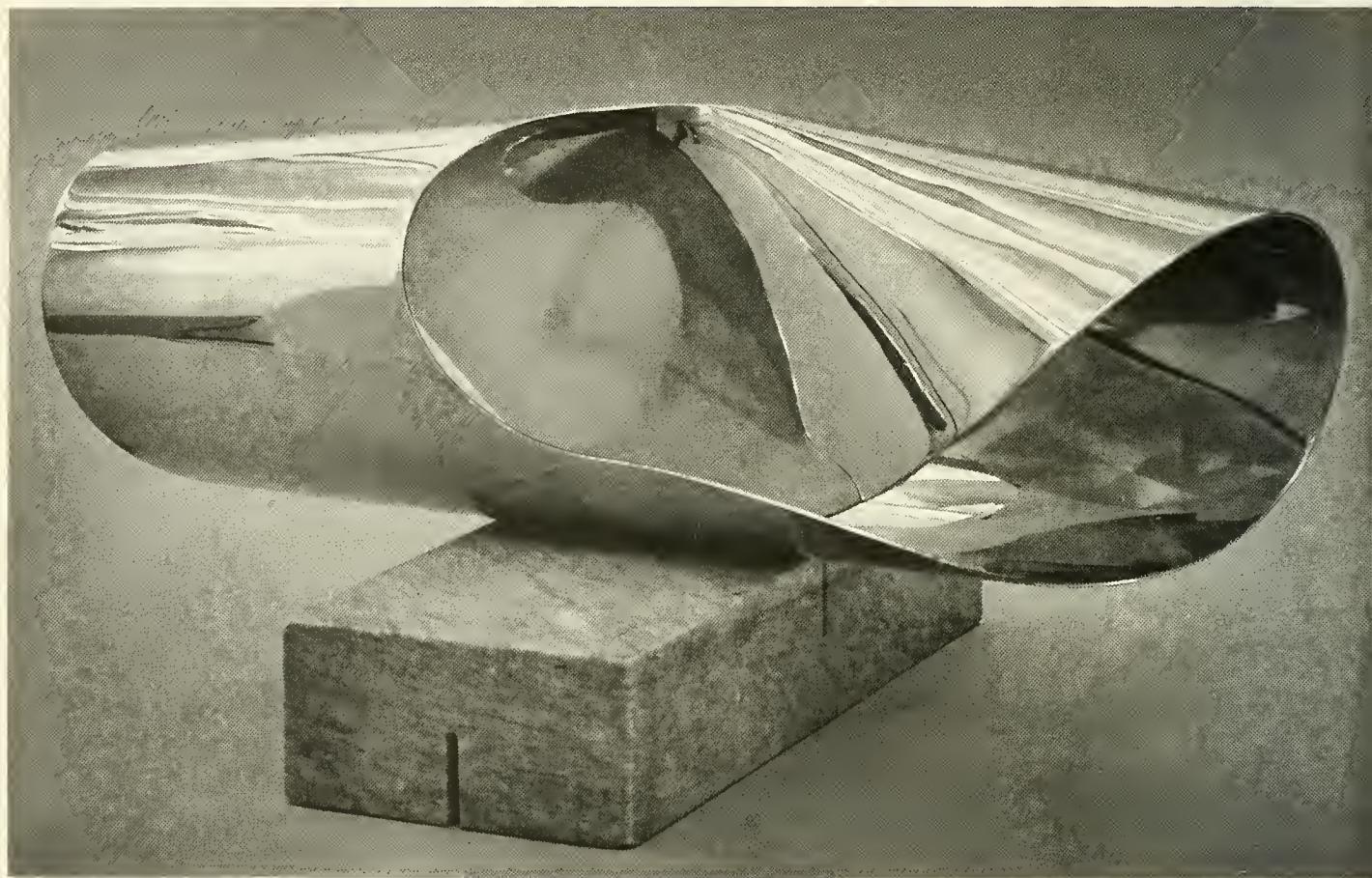
During the first twenty years of the twentieth century many sculptors were moving inevitably to certain basic conclusions on the nature of sculpture. There was first the fact that sculpture forms no longer need be expressed through the human figure; and second that sculpture no longer need be a three-dimensional mass existing in surrounding three-dimensional space. Brancusi, while maintaining the tradition of the solid surrounded by space, translated the figure into an abstract shape of an essential simplicity which stated the fact of existence and movement in space with ultimate clarity. Archipenko and Lipchitz began to construct from materials of wood and metal to reverse the traditional relation of solid and void. The futurist sculptor, Boccioni, dissected and interpenetrated the solids to unite them inextricably with the voids and to put them in movement in space. Picasso's 1913 relief constructions adapted for sculptural spatial experiment the still lifes of cubist painting.

In 1913 also, the Russian, Tatlin, created purely abstract reliefs which were arrangements of planes projecting into and enfolding voids. In 1915, Naum Gabo, then in Norway, began constructing heads of sheets of wood, metal, or cardboard, in which the head became an arrangement of voids bounded by planes. The constructivist exhibition of 1920 and the Realist Manifesto issued by Gabo and his brother, Antoine Pevsner, drew the inevitable conclusion to which all these experiments had been leading. The Manifesto renounced volume and mass as primary sculptural elements and substituted depth as defined by planes or lines; it renounced the static rhythms of past sculpture and substituted 'kinetic rhythms as the basic forms of our perception of real time.'

Gabo pursued these ideas in Germany in the twenties and after 1946, in the United States. Pevsner, who had been first a painter, settled in Paris and turned to constructivist sculpture. Each developed his own characteristic style, but both have continued to explore their stated principles. With these men was born a new concept, one of the most influential in the history of sculpture. (Nos. 161, 362)

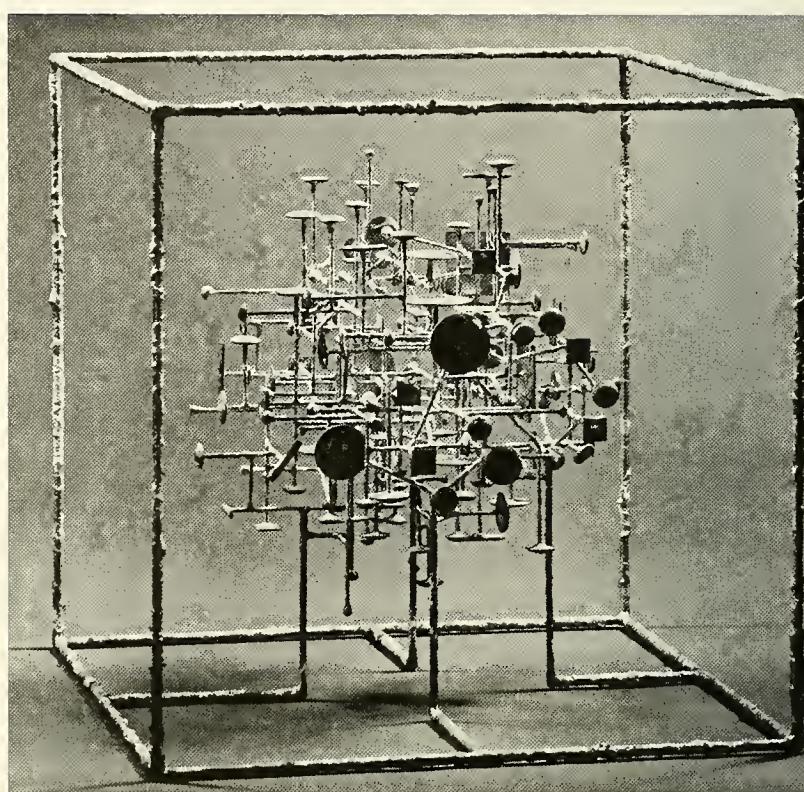


Gabo: 161, *Linear Construction No. 1*.





Pevsner: 362. *Construction in Spiral*.



**GONZALEZ****LIPCHITZ**

The constructivists and their followers developed the direction of geometric abstraction, frequently, as in the case of Gabo after 1920, using transparent plastic materials or string or wire constructions in order to destroy any sense of bulk and to make all forms and their relationships clearly apparent from any point. The search for a new definition of sculptural space was carried on in other ways by Julio Gonzalez, who as early as 1908 was working directly in wrought iron, thus initiating the technique of direct metal sculpture which has transformed the nature of sculpture in our own time. In the twenties, Gonzalez began to produce wrought and cut iron sculptures, techniques which led to a great series of abstracted fantastic figures of open construction in which the beaten and twisted metal was expressed with a strong sense of the rough power of the material. (Nos. 187-192)

In 1926 Jacques Lipchitz began to experiment with small open-work sculptures, modelled in wax and cast in bronze, but giving the effect of wire constructions. These also were important prototypes of the effects sought by many of the direct metal sculptors. In the late twenties Lipchitz produced some of his major cubist sculptures. At the same time he was moving away from specific cubism and beginning to explore new subjects which demanded new sculptural means. The monumental *Figure* (1926-30) (No. 211) is a tremendous primitive totem of overpowering presence. The *Joy of Orpheus* (1938) (No. 213) illustrates the new, free, baroque forms developed during the thirties, with rounded volumes opened up in hollows and voids, whirling ecstatically in space. Since 1930 Lipchitz has found an enormous repertoire of subjects in classic myths to which he has given new meanings for his own time. Through many of them may be followed the theme of metamorphosis, the idea of constant change and transition from one element to another. Thus *Europa* in her passionate embrace of the bull is absorbed into the godhead. (No. 211)





Gonzalez: 188. *Head of a Girl*.



Gonzalez: 192. *Abstract Figure*.





Although Jean Arp was a founder of Dada, even his earliest collages and reliefs demonstrate an innate sensitivity to formal relationships which tended to override the sense of fantasy. When he began to do sculpture in the round at the end of the twenties, his seriousness of purpose as a sculptor became most apparent. Fantasy still persists down to the present day, frequently emerging in delightful elements of humor, but the serious and brilliant pursuit of the 'human concretion' is paramount. Arp belongs in the line of Brancusi, although the effects he seeks are entirely his own. Although, as he himself has said, all his sculptures are torsos, the torso is refined to a biomorphic shape, realized in space, solids and voids creating a sense of pulsating life which makes the figure move and change form before our eyes. This is a complete art of metamorphosis, of objects whose being is the act of becoming. (Nos. 9-16)

The tradition in sculpture stemming from Brancusi, of extreme purity, has strong followers throughout the world. Chauvin, working largely in isolation, has sought a limited perfection. Gilioli uses a geometric rather than an organic base, breaking up the beautifully polished marble block in precise rectangles or triangles, or controlling slightly curving pyramidal forms with sharply delineated contours. Hajdu, in his marbles, creates precisely and elegantly outlined profiles of suggested figures or flowers. (Nos. 57, 130-132, 197-201)

The element of fantasy, present in the works of Jean Arp, and in a highly different manner in Gonzalez and in many works of Picasso and Lipchitz, has been a continuing and ever increasing force in modern sculpture. The *Merzbau* of Schwitters and the *ready-mades* of Duchamp inaugurated a tradition of 'found object' sculpture which has reached a fantastic climax in younger sculptors of today. Most of the surrealists have tried their hand at sculpture. Miró has produced sculptured figures (*Personage*, 1953) (No. 305) as well as ceramics with all the appealing madness of his paintings. Max Ernst has in recent years turned increasingly to sculpture. Works like *Moon Mad* (1944) (No. 150) or *Mother and Daughter* (1959) (No. 151) present little Martian figures which can be menacing or funny and sometimes both.

The great master of fantasy in modern sculpture is Giacometti. The early works are surrealist dream creations in a specific sense, with strange objects scattered about a large plane, to establish a mood of haunting mystery in which space or emptiness becomes a sensation of overpowering loneliness. It is this quality which he has continued to seek in the sculptures of the last twenty years. In these, enormously elongated figures stand or walk in isolation, lost in a great void of the spirit. These are not fantasies in the sense of the deliberate shock practiced by the surrealists. They are, rather, tragic expressions of mankind suffering, isolated, and unable to communicate. (Nos. 165-176)

Germaine Richier created a world of monsters in bronze, whose pitted and broken surfaces take on the quality of lacerated and torn flesh, rotting and decomposing. These are yet very human and sympathetic monsters, capable of grief and suffering, and even at times of a clumsy, macabre humor. (Nos. 380-384) They are the ancestors of a whole generation of monsters who people the world of sculpture today. In France, the principal exponent of this tradition is César, whose *Nude* (1958) (No. 52) is simply a pair of legs with lower torso, horribly and wonderfully eroded and made more horrible by the curious sense of life which still remains. *La Maison de Davotte* (1960) (No. 51), built up out of fragments of scrap iron, is a huge structure, suggestive of a figure torso or a flattened out head in which the primary expressive element is the fantastic texture of the entire surface. Here the decay of the materials conveys a larger message of decay in which there is still a kind of order and beauty. César represents in a work like this the great international development of so-called 'junk sculpture,' sculpture assembled from any sort of found objects, old fragments of metal, the rubbish which slowly piles up at the edges of the modern industrial world. This rubbish is seen by these sculptors as part of the landscape of our society, a landscape of decay, destruction, and death, in which, nevertheless, there is a hope of revival, a new life, the creation of beauty from ugliness. Always present in this tradition is the idea of change, of metamorphosis as the controlling force of both the sculpture and of life itself.

César also experiments with a much more ordered and controlled sculpture. *Marseilles* (1960) (No. 53) is a great architectural, sculptural relief whose surface is built up of a large number of small, regular, shifting and overlapping planes, gradually compressing into a closely textured, vibrating central area.

French sculpture today continues to show variety and vitality. Paris continues to draw sculptors as well as painters from all over the world, so every international current is represented. The Dane, Robert Jacobsen, now creates bold and rough geometric construction in welded metal (*Movement in Acceleration*, 1957) (No. 213). The Swiss, Robert Müller, creates fantastic figure objects from hammered sheets of iron or steel (*Rittersporn*, 1958) (No. 336). Ipoustéguy presents primeval ritual figures in great, massive bronze casting in which the over-all finish is contrasted with roughly broken areas (*David*, 1959) (No. 212).





Arp: 14. *Human Lunar Spectral*.



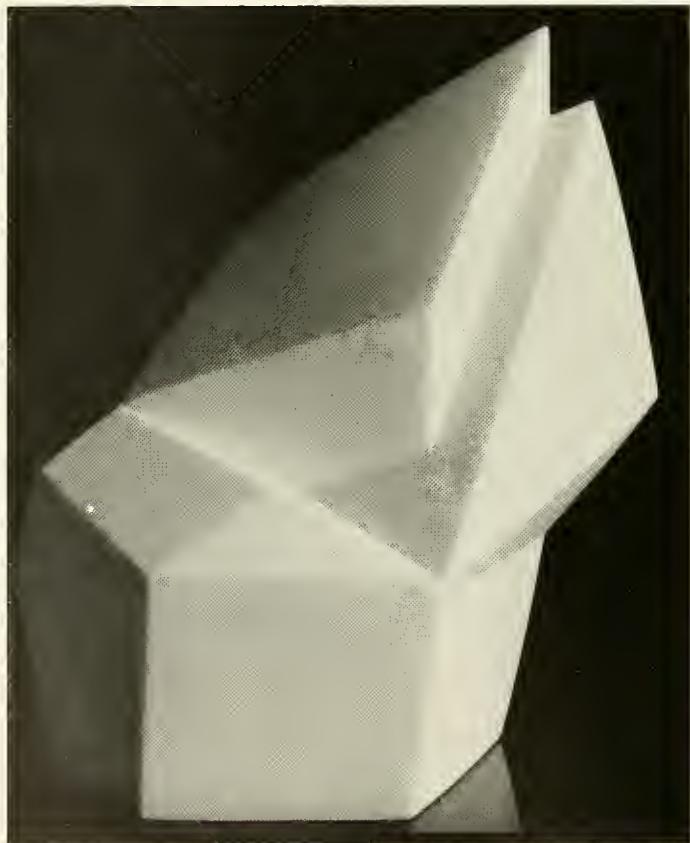
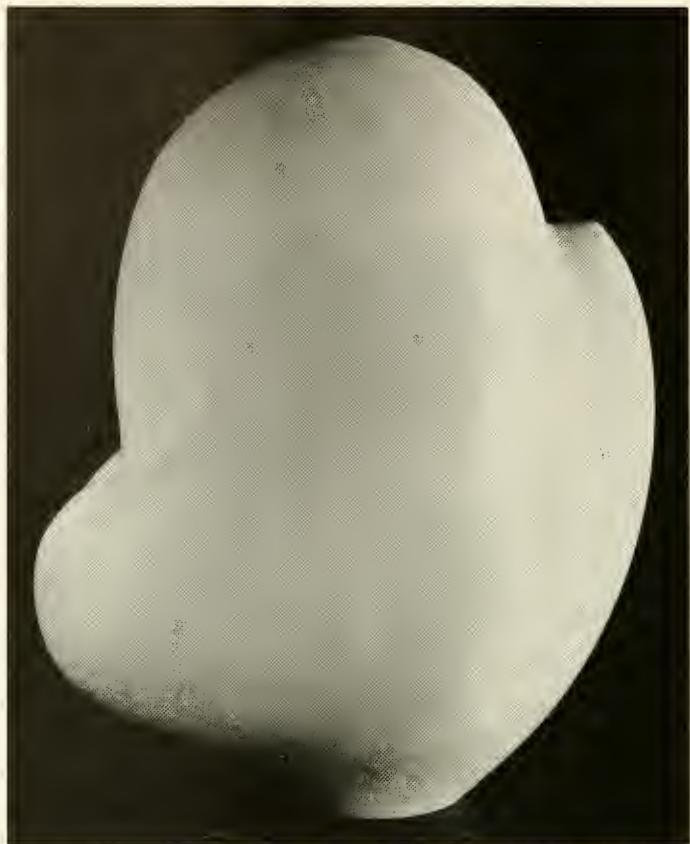
Arp: 16. *Torso, Fruit*.





Hajdu; 200, *Corinne*, Hajdu; 201, *Sylvie*.



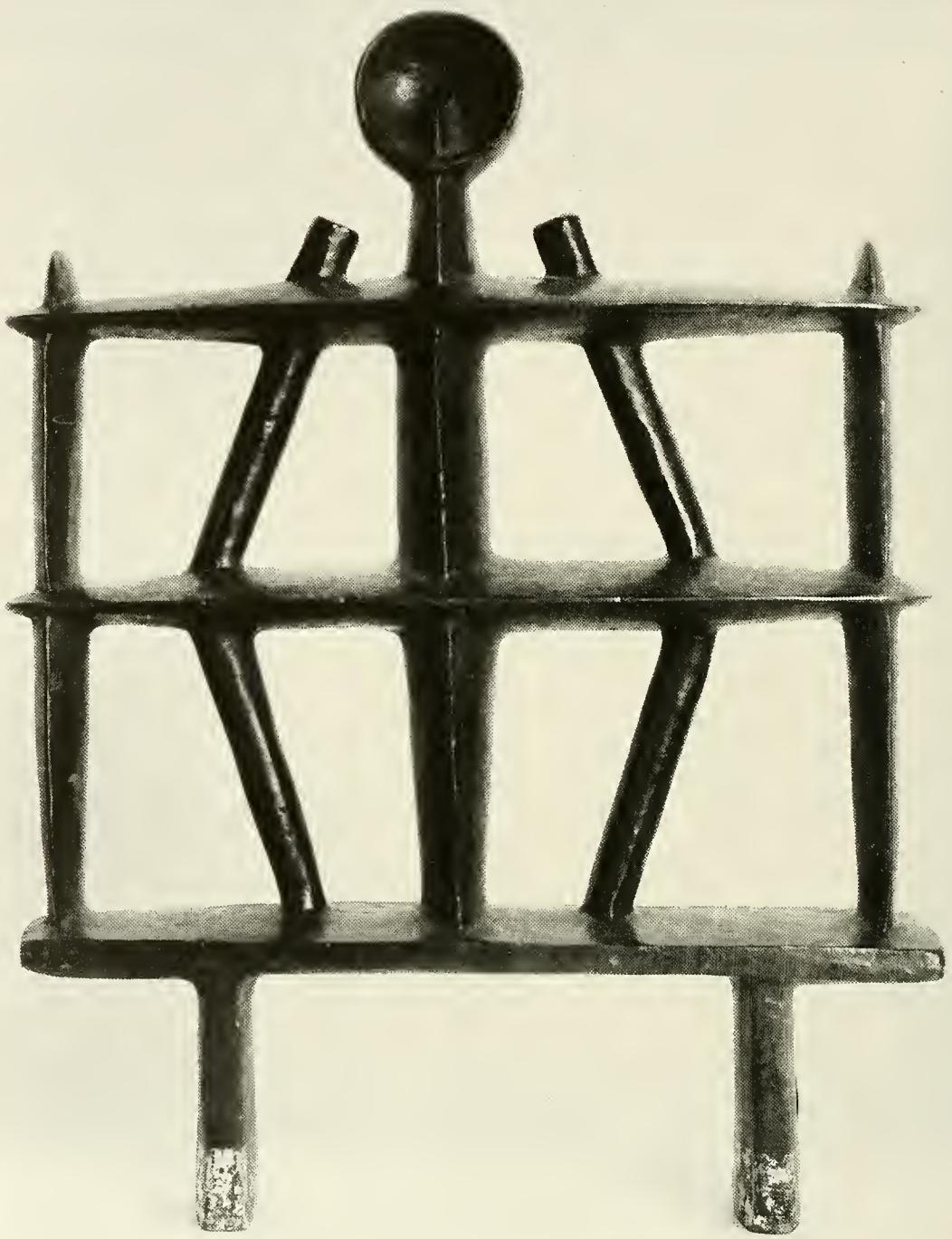




Signori; 414, *Torso* (upper left).

del Prado; 120, *Pigeon*.

Poncelet; 372, *Arbralu (Forméclat)* (upper right).



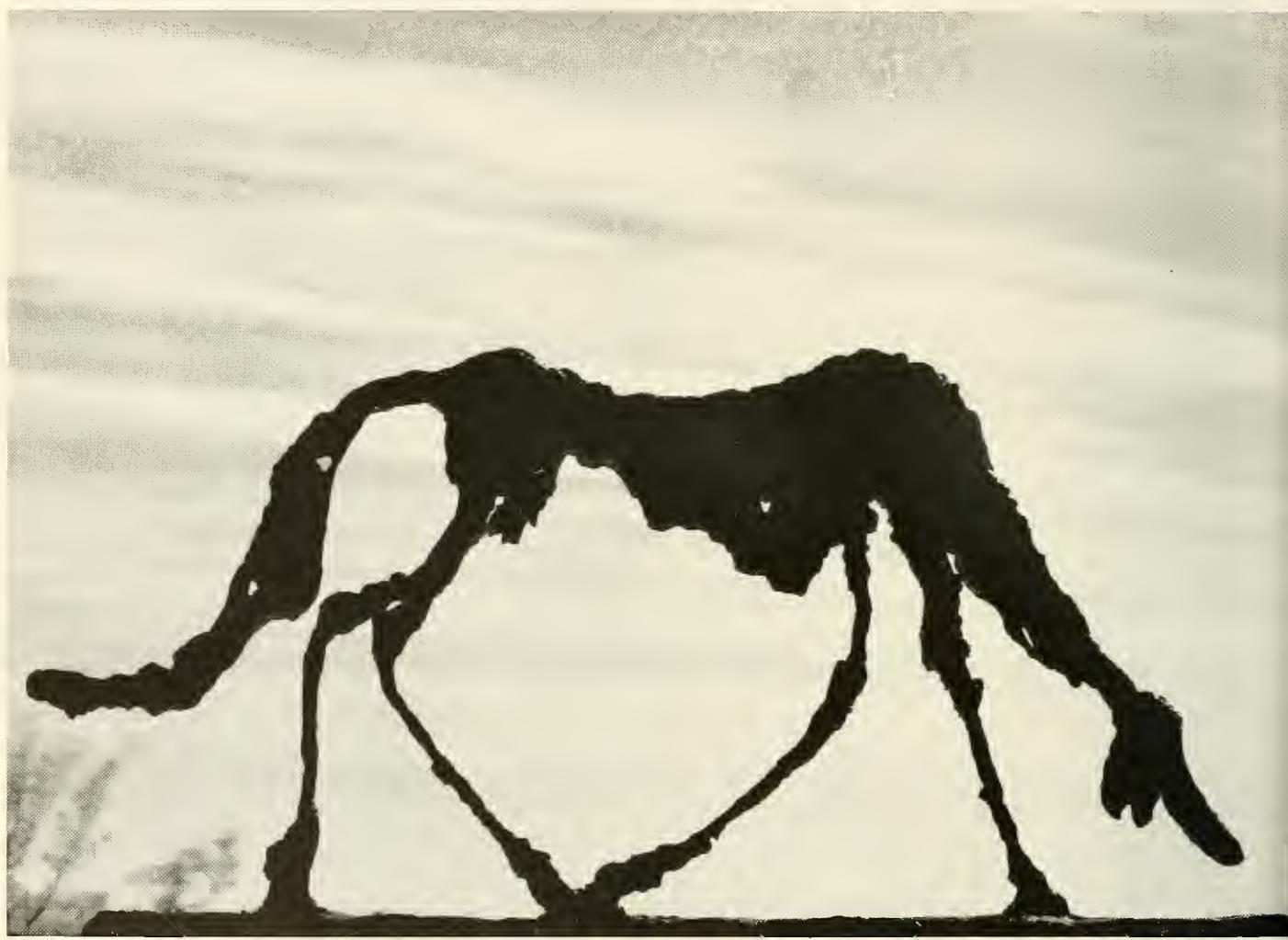


Giacometti: 167, *Reclining Woman*,





Giacometti: 179. *Walking Man*.





Giacometti: 177. *Monumental Head*.





Richier: 331. Detail of *Leaf*.





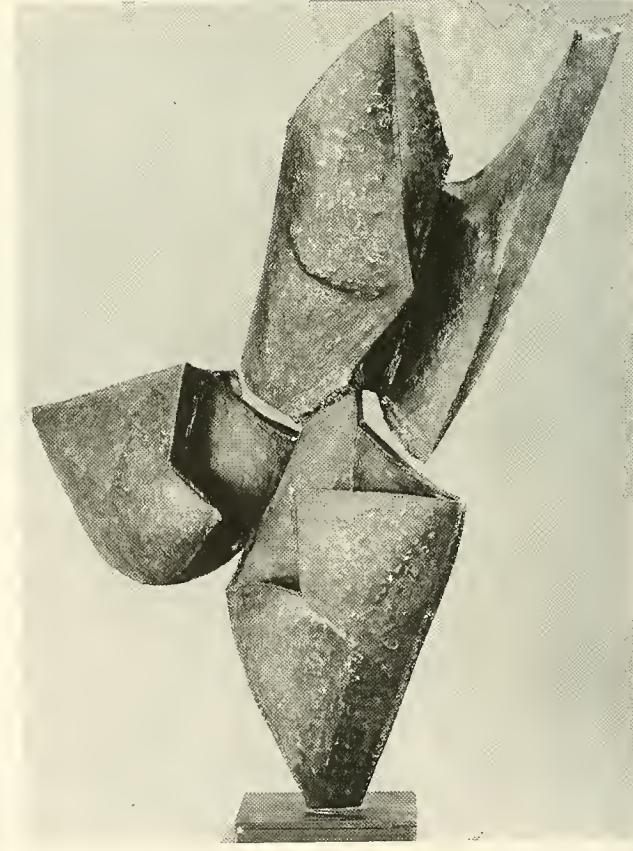
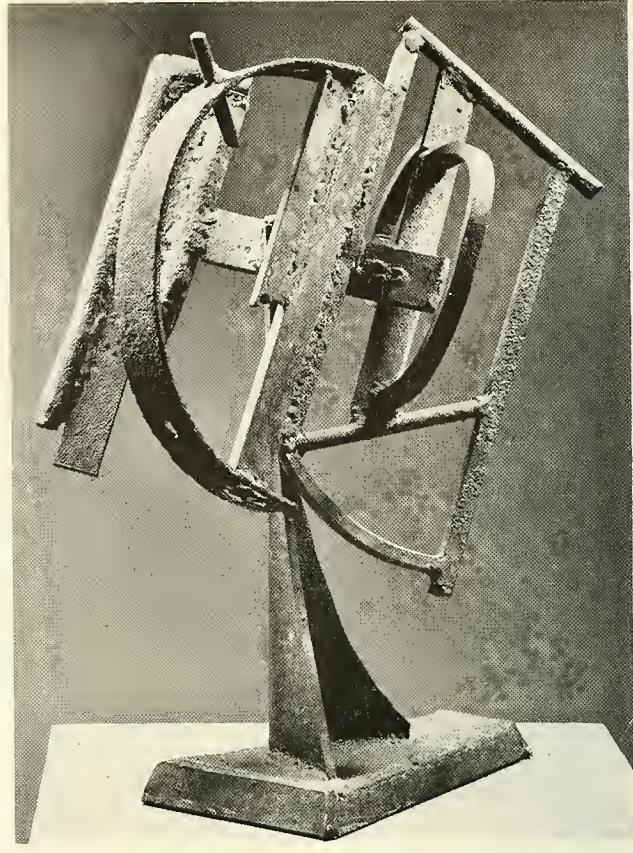
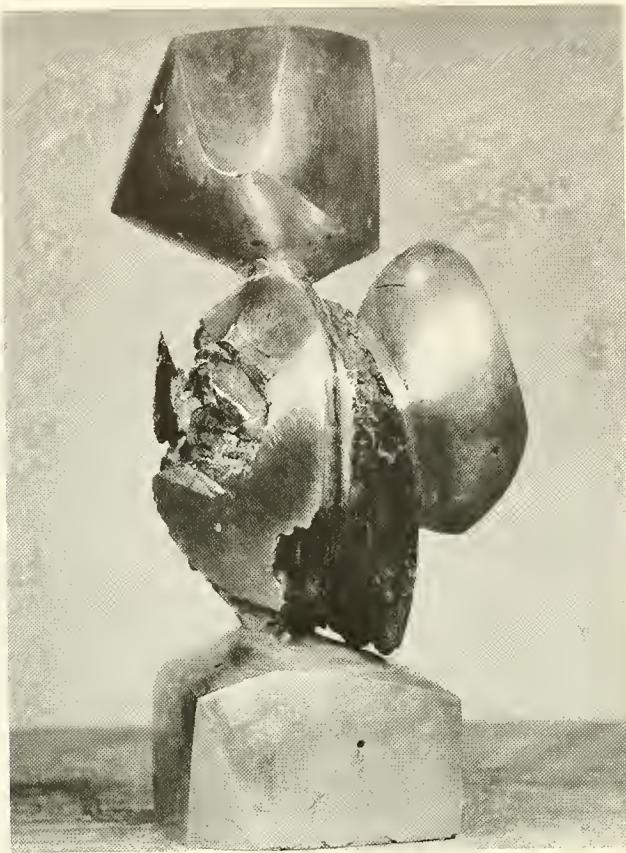
Ernst: 151. *Mother and Daughter*.

Matta: 301. *Sculpture*.





Ipoustéguy: 212. *David*. Biquily: 209. *Fougasserie II*.



Liegme: 236. *Personage* (upper left).

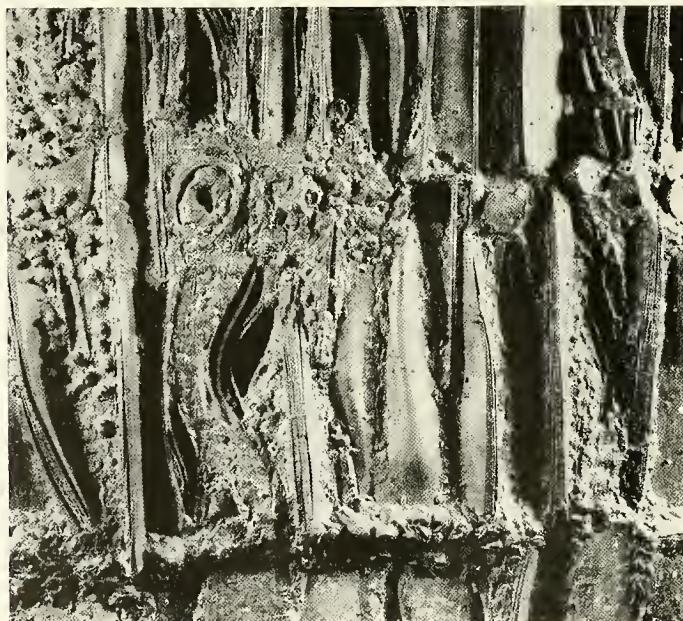
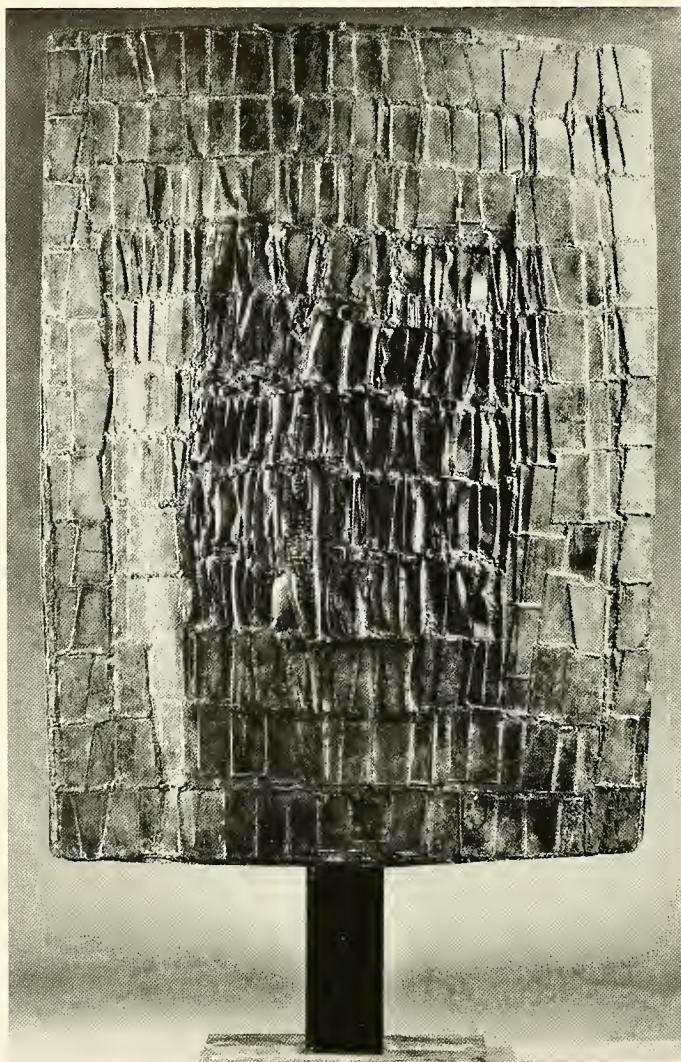
Müller: 336. *Rittersporn* (lower left).

Jacobsen: 213: *Movement in Acceleration* (upper right).

Storl: 426. *The Athlete* (lower right).



César: 52. *Nude*.





César: 54, *La Maison de Davotte* and Detail.

## ITALY

Since the second World War, sculpture has received an enormous impetus not only in France and Germany but even more dramatically in Italy, England and the United States. The older artists in the new Italian sculpture had established reputations before the war, but in the last twenty years these reputations have become international. Manzù was influenced by Rosso but his real love is Donatello and the Italian Renaissance. The *Dancer with Skirt* (1956), *Dancer* (1954) and *Girl in Chair* (1955) (Nos. 261, 258, 259) are completely traditional works which have, nevertheless, a lightness and vitality which make them contemporary. The *Girl in Chair* (1955) particularly, with its introduction of the seemingly prosaic chair, illustrates the close study of nature in which the artist's works are rooted, and also the poetry which he is able to instill into the subject. The Cardinal series (*Standing Cardinal*, 1954) (No. 256) take a conventional subject and draw from it a mood of withdrawal and mystery, at the same time utilizing the heavy robes to create a simple and monumental sculptural volume. The sketches for the great series of religious reliefs for Salzburg Cathedral look back to Ghiberti as well as to Rosso in their free, impressionist handling, and to Della Quercia in the classic modelling and order of the individual groups. Manzù as a sculptor is an anomaly—a Renaissance artist who has established his place in the contemporary world, a traditional sculptor who is never academic.

It is perhaps one of the greatest strengths of modern sculpture as compared with modern painting, that even among experimental sculptors no one point of view is ever dominant to the exclusion of all others. The rise of abstract sculpture did not see an accompanying decline in figurative sculpture. Today throughout Europe and the United States may be found schools of realist, expressionist, abstract expressionist, abstract geometric, all flourishing and all contributing to the strength of the modern movement in sculpture.

Marino Marini was also an established and mature artist before the war, already experimenting with his favorite subjects including the horse and rider theme. His art is more violently

expressionist than that of Manzù, both in the distortion of the forms and in textural elaboration of the surfaces. The *Susannah* (1943) (No. 278) illustrates the solidly obese figure that he has continued to favor, the primitive modelling of the features on the surface of the head, and the textured surface, with paint worked into the gouges to add color and textural variety. The figures of the fifties became more angular, sometimes elongated, the naive, primitive element more pronounced, and the color, worked in an arbitrary series of geometric areas, is frequently a dominant note. (*Dancer*, 1954) (No. 282)

Marini is a brilliant portraitist. His portrait heads are all characteristic Marini heads, surfaces grooved, slashed, torn, and vari-colored, forms distorted, features exaggerated; yet they catch in an uncanny degree the expression and the personality of the sitter (*Curt Valentin*, 1953) (No. 281).

The horse and rider subject began to interest Marini in the late thirties and during the war it became for him a symbol for suffering and homeless humanity. The earlier versions of the forties are plump, sedate, and relatively relaxed, reminiscent of Chinese carvings of peasants on oxen. As he continues with the subject the action becomes more dramatic, the horse and rider more angular and attenuated. The horse, with elongated widely stretched legs and upthrust head, screams his agony. The rider with outflung stumps of arms falls back in a violent gesture of absolute despair. (*Horse and Rider*, 1950-53) (No. 279)

Many of the younger Italian artists in reaction against the reputation and influence of Manzù and Marini, have turned away from figuration and are working in various veins of free abstraction. Of these, one of the most impressive and original is Pietro Consagra, who creates in bronze and in wood, great plaques whose surfaces are penetrated and undercut to create a mosaic of strange shapes and suggested figures who have their life in an ambiguous depth behind the surface plane. (Nos. 58, 59)





Manzù: 259. *Girl in Chair*.





Manzù: 256. *Standing Cardinal*.





Manzù: 253. *Self-Portrait With Model at Bergamo.*

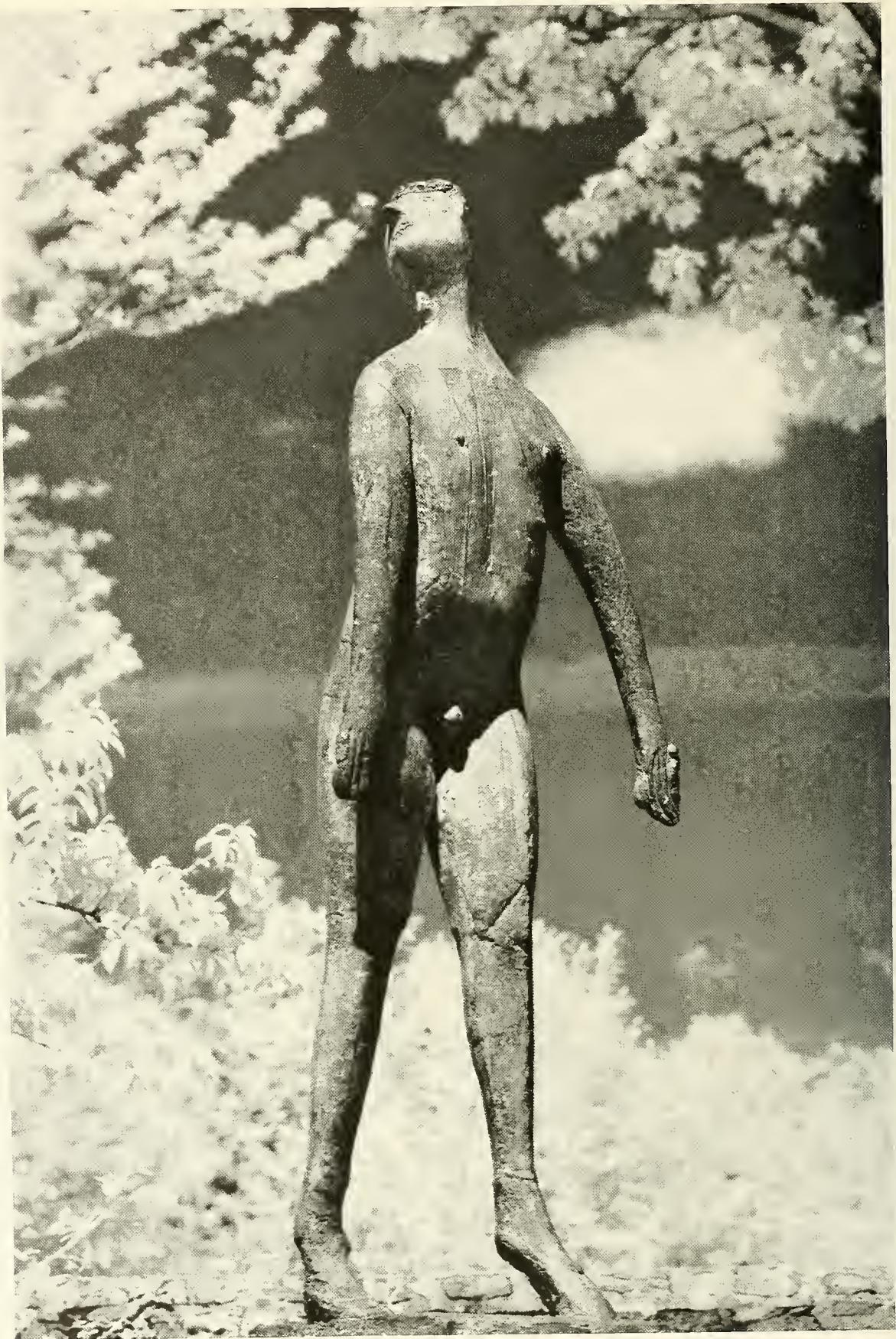


Marini: 278. *Susanna*.



Marini: 281. *Curt Valentin.*

Marini: 280. *Bull.*





Marini: 279. *Horse and Rider*.





Minguzzi; 304, *The Shadows*. Consagra; 59, *Public Colloquy*.



The postwar development of sculpture in England is even more phenomenal than that in Italy, since there had been produced in England very little sculpture of consequence between the Middle Ages and the twentieth century. The first, major modern British sculptor (if the brilliant but tragically short-lived Gaudier-Brzeska is excepted) was Epstein, an American by birth, whose whole career was centered in England. In his stone carvings Epstein used a geometric simplification to emphasize the shape and the weight of the stone block in the creation of primitive images of brutal power. In his bronze figures and portraits the bronze reflects the highly fluid modelling and texturing of the clay. The *Visitation* (1926) (No. 147) is one of his masterpieces of religious sculpture, a beautifully and sensitively modelled figure, filled with a spirit of profound pathos. The portrait of *Joseph Conrad* (1924-25) (No. 146) illustrates his qualities as a portraitist. The texture of a relief map, the heavily undercut brows, the hooded, piercing eyes, the energetic, inquiring pose, all combine to give a sense of living personality.

Of present-day sculptors in England, Henry Moore is the dean and unquestionably the most fertile and creative mind. The early stone sculptures show influences from those of Epstein as well as from primitive African and pre-Columbian art. In the *Mother and Child* (1931) (No. 309) he has developed the more rounded treatment of the stone which is identified with him. The figures are carved with simple monumentality, the material of alabaster is strongly expressed, and the distortion of the enveloping left arm together with the small, primitive, alert head of the mother, gives to the group a compact structure and a definite emotional impact. In the early thirties, Moore turned to abstract forms and by opening up the masses and creating dispersed groups he studied various kinds of space relationships. Here started his continuing fascination with a sculpture of tensions between space and solid, between positive and negative spaces. These experiments were soon translated back into figures in which he opened up great voids which became the material of the sculpture, rather than the stone or wood. (*Family Group*, 1945) (No. 313)

The exploration of spatial problems led Moore in the forties and fifties to a greater use of bronze, in which material he could open up the figures to the point where the bronze was simply a frame, defining the forms of the voids. *Interior-Exterior Reclining Figure* (1951) (No. 315) is one of a series of intricate and subtle arrangements of solids and voids achieving a complete interpenetration. During the war Moore had made thousands of drawings of the underground air raid shelters. These inspired some of his most tender family groups and some of his most classic, restrained and monumental draped figures (*Draped Reclining Figure*, 1952-53) (No. 319). The early fifties brought forth new experiments in attenuated, angular 'bone figures'. The *King and Queen* (1952-53)

(No. 320) with their masks for faces, their flattened out, leaf-like figures, attain a sense of personality, of a regal dignity. The *Falling Warrior* (1956-57) (No. 330) is a macabre and tragic symbol of a world bent on destroying itself. In the mid-fifties, as well, Moore produced a series of 'Upright Motifs' of which the most notable is the *Glenkiln Cross* (1955-56) (No. 329), a gigantie and savage totem, which links the Christian symbol to the fertility columns of primitive mankind.

Moore, working with a relatively limited number of subjects—reclining figure, mother and child, family group—has yet attained an enormous range of expression in his sculpture. He has explored the entire range of sculptural forms and materials, and has always brought his explorations back to problems of humanity.

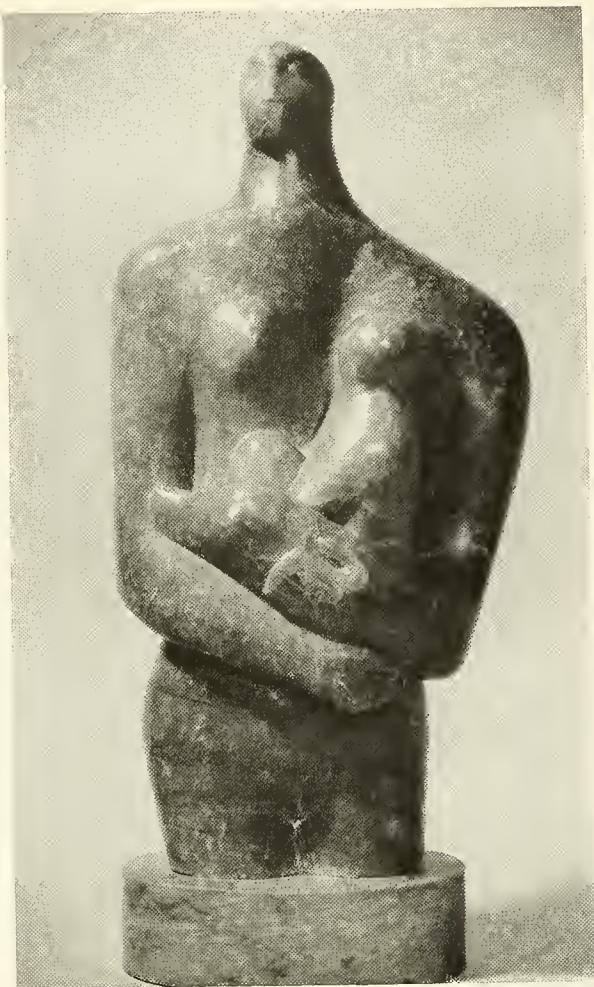
Although certain of her forms may derive from those of Henry Moore (her experiments with strings to balance and define the voids of certain sculptures of the fifties probably stem from similar experiments carried on by Moore in the forties) Barbara Hepworth really belongs to the tradition of Brancusi and Arp. Her search has been primarily for abstract, organic forms of the greatest purity which define basic spatial problems. *Pendour* (1947) (No. 205) attains great spatial variety within the simplicity of the total form, with white color being used to accentuate the voids. In some of her recent bronzes, such as *Porthmeor (Sea Form)* (1958) (No. 207) she begins to investigate freer shapes, more roughly textured, containing a suggestion of some living organism.

Moore and Hepworth stand somewhat aside from the younger British sculptors of the postwar era. Reg Butler has developed an impressive and highly expressive figure style, which has more in common with Marini and the Italians than it has with Moore. (*Manipulator*, 1954; *Girl*, 1954-56) (Nos. 46, 47) Armitage, Meadows, Chadwick, Frink explore their separate and highly individual problems of expression in bronzes of violent action or macabre repose. Paolozzi is the principal British exponent of the 'junk sculpture' or 'found object' school. Out of all the detritus of decayed machines he creates marvellous monsters of ferocious vitality, whose incredible agglomerative surfaces, reflecting in bronze the thousands of nuts, bolts, wires, and other machine parts, take on the pathetic beauty of a dying civilization (*Large Frog*, 1958) (No. 359). One of the most individual of the younger sculptors is William Turnbull, who creates out of a few massive elements of stone, wood, and bronze, sculptures of an elemental monumentality which take one back to the dolmens of Stonehenge (*Head*, 1957; *Hammerhead*, 1960) (Nos. 129, 130). The styles of these younger British sculptors have changed radically during the last ten years. In 1950, Butler, Chadwick, Paolozzi and Turnbull were all working in a linear, open type of metal sculpture, using generally abstract shapes.





Epstein: 147. *The Visitation*, Detail.





Moore: 313. *Family Group*.

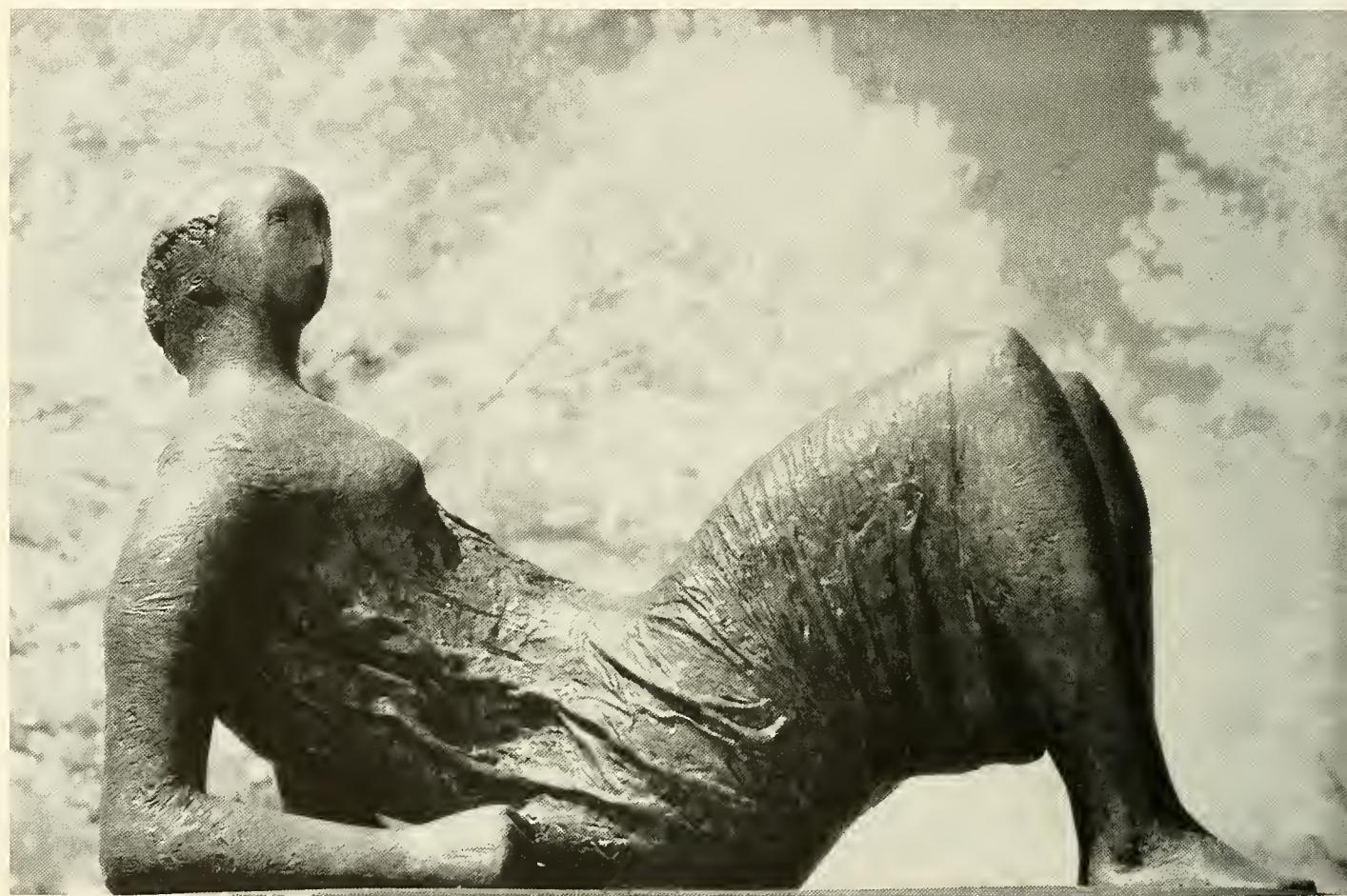
Moore: 335. *Helmet Head No. 3*.



Moore: 320. *King and Queen*.



Moore: 330. *Falling Roman.*





Moore: 329. *Glenkiln Cross.*





Frink: 160. *Fallen Bird Man*.



Hepworth: 206. *Head*.



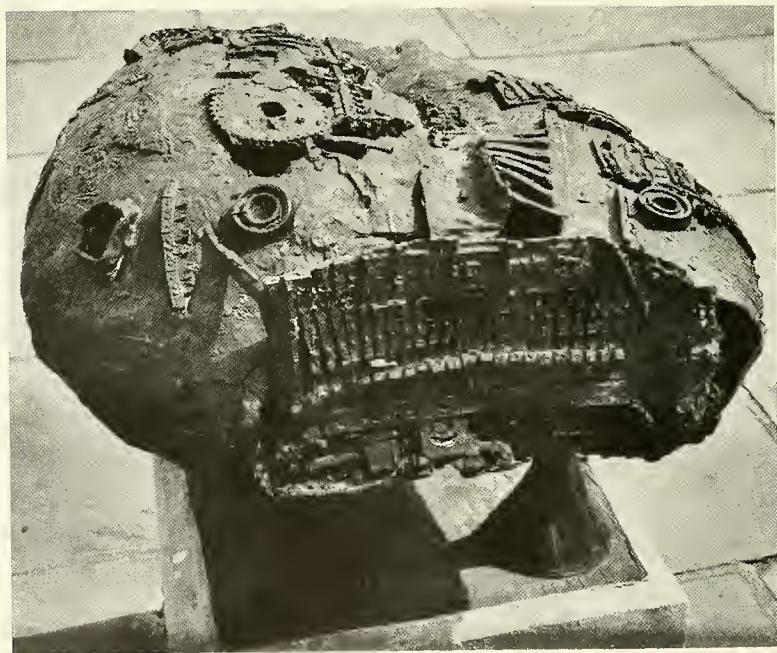
Hepworth: 207, *Porthmeor (Sea Form)* (above). Hepworth: 205, *Pendour* (below).







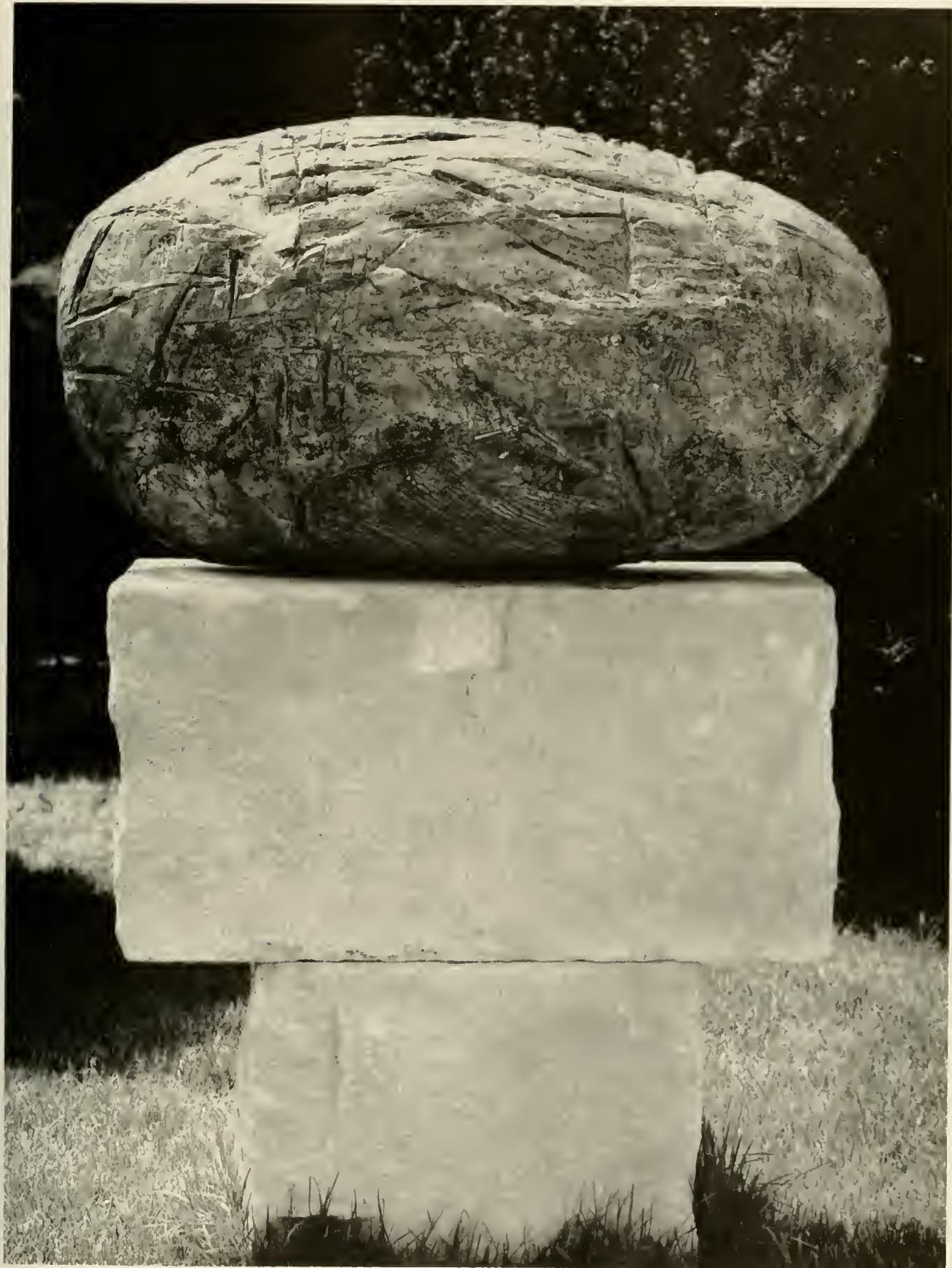
Butler: 46. *Manipulator*.





Meadows: 303, *Armed Bust* (above). Chadwick: 55, *Ritual Dancing* (below).





Turnbull: 429. *Head.*

Modern sculpture in the United States is so extensive and varied, and the Hirshhorn Collection is so rich in examples that only the briefest outline of some of the chief tendencies and figures can be attempted in limited space. America has also had her sculptor-painters. Thomas Eakins created accomplished genre sculptures; Max Weber experimented successfully with cubist sculpture. Larry Rivers and Jasper Johns are now working in the field of sculpture. (Nos. 140-143, 433, 385, 214)

Until the second World War, sculpture in the United States was plentiful but largely traditional. Of the pioneers, Nadelman of course was an international figure, trained in Europe. His sculptures alternate between the highly accomplished marbles and bronzes, combining an academic classicism with an *art nouveau* elegance; and the painted wooden figures, delightful puppet-like commentaries on the urban life of the early century. (Nos. 337-343)

Gaston Lachaise was also trained in Europe, although he came to America in 1906. His enormous, regal women, balanced on their slender legs and feet, seem at times to be almost caricatures of their Maillol origins. These are amazing figures, combining grotesque obesity with an incredible elegance of movement. (Nos. 222-228)

William Zorach is the dean of the traditionalists, an artist whose works have maintained qualities of simplicity and monumentality of the classic tradition. (*Eve*, 1951) (No. 444) In various modes, traditional figurative sculpture has been carried down to our own times by Maldarelli (*Bianca* No. 2, 1951) (No. 252), José de Creeft (*Dancer*, 1949-57) (No. 101), Chaim Gross (*Performers (See Saw)*, 1944) (No. 194) and Saul Baizerman (*Mother and Child*, 1931-39) (No. 19). Baizerman's technique of hammering figures from sheets of copper created, in serenely classical figures of the Maillol tradition, studies of volumes without mass. The hammered-out voids of the reverse become abstract sculptures in which space is the medium. Most of the leading American sculptors of the earlier generation were carvers in stone or wood. Of these, John B. Flannagan was outstanding in his ability to express subject and material so that they became inseparable. The *Mother and Child (Not Yet)* (1936) (No. 155) envelops the two heads and the mother's hand in a single, encompassing movement which gives all the essentials of the emotion expressed. The roughly textured surface of the grey fieldstone is not only stated as material, but serves to unify the figures into an entity. Flannagan's studies of little animals are sensitive translations into stone of an immediately caught and characteristic gesture or position. Flannagan, like Brancusi, was seeking essences. Without ever deserting representation, he sought continually for the simplest, most elementary and yet basic statement of the subject.

Reuben Nakian, who has developed into one of the most impressive and monumental of the direct metal sculptors, using geometric forms for expressive effect, was originally an outstanding figure sculptor (*Ecstasy*, 1947) (No. 344). A brilliant series of terra cotta incised reliefs translate his teacher, Lachaise, into high comedy (*Nymph and Cupid*) (No. 349).

The major international figure among American living sculptors is Alexander Calder, whose reputation is as great in Europe as it is in the United States, and whose works are known and enthusiastically collected all over the world. His wire circus figures and portraits of the twenties are

delightful toys and are also important in the development of new sculpture forms, since they literally are direct metal sculptures in which the metal wire is used to define the voids which are the primary forms. He is thus a pioneer in the concept of sculpture as space. With the invention of the abstract mobile in the early thirties, he incorporated actual rather than implied motion as a central element for sculpture. The earlier mobiles owed much of their inspiration to Mondrian in their classic purity. His long friendship with Miró and his own innate feeling for humor and fantasy soon led him to his characteristic free, organic shapes in terms of which he has made a thousand expressive variations, frequently continuing to combine them with geometric forms. He works now with an endless repertoire of organic and geometric shapes in the creation of mobiles and stabiles which are delicate, massive, humorous, menacing in turn, wires and flat shapes, black or brilliantly colored, encompassing space and shaping movement. (Nos. 48-50)

In recent years motion has become a central interest of artists in Europe and America. Experiments in the use of mechanical means for creating effects of movement are carried on continuously, as well as those wherein (as in Calder's mobiles) the delicate balance of the free elements causes them to move with the slightest breath of air. José de Rivera, in his beautifully and meticulously crafted constructions, uses movement as a frame rather than as a central part of the structure. His sculptures are thin sheets of steel or aluminum or brilliantly polished coils which encompass and shape space. As these slowly rotate on their bases, the effect is that of giving the spectator a gradual succession of completely integrated views. (Nos. 123-125)

The tradition of Brancusi and Arp has today few major followers in the United States. Of these the most important is Isamu Noguchi, whose works in all media—stone, metal, wood, clay—embody many different approaches, but maintain the consistent classic clarity of Brancusi combined with shapes of the Japanese ceramic tradition. (Nos. 354, 355) Of the younger sculptors, Rosati has until recently created in marble and bronze delicate and elegant figures which are personal variants of the tradition of Arp. He is now working in a still highly simplified but more massive idiom reminiscent of Freundlich and Wotruba. (Nos. 400-402)

The greatest single development in American sculpture during the last twenty years has been in the direction of direct metal sculpture, forged and welded; and lately in the cast bronze sculpture which incorporates ideas and elements from the constructivist tradition. The artists of this direction are many and varied in their approaches. Generally their sculpture is non-representational, but with strong suggestions of figures and subjects presented in specifically and forcefully expressive manner. Roszak, first a painter, became a geometric constructivist in the thirties, then in the forties developed his free form constructions of steel, brazed with bronze, brass, or nickel. These are romantic statements, rooted frequently in literature, powerful in structure, yet elegant in their incredibly varied textural surfaces. (Nos. 110, 111)

David Smith, who now works principally in steel, maintains a strongly architectural structure in both his more geometric works and in the freer sculptures that are rooted in a sense of living forms in landscape. (Nos. 416-421) Lipton, using hammered sheets of metal brazed with nickel and silver, creates organic forms that unfold like flowers or take on the strange shapes of

mythical beasts. (Nos. 246, 247) The problem of space has increasingly occupied Ferber, first in his cage and roofed structures and most recently in his great environmental sculptures into which the spectator can walk. (No. 153) Recently, sculptors of the direct metal school have been turning to bronze casting in "lost wax," frequently using techniques and forms of constructivism. Philip Pavia builds up his figures in wax on armatures of wood and cardboard which play an important part in the effect of the final bronze. (No. 360) David Slivka molds sheets of wax into undulating forms which present the thesis of sculpture as volume and space both abstractly and traditionally. (No. 415)

In America as in Europe, direct metal sculpture has now led to a wild outburst of 'found object' or 'junk' sculpture. The industrial society of the United States with its fantastic graveyards of wrecked automobiles or decaying machinery, lends itself to the symbolic interpretation inherent in the works of this school. Among them, Stankiewicz creates articulated figures in which the function of the original machine becomes integrated into the decrepit man-machine it has become. (No. 425) Julius Schmidt transforms machine parts into classical, balanced architectural bronzes in which the rust of the original takes on a new textural beauty. (No. 412)

The figurative school of sculpture has continued and increased in strength in recent years. Baskin, looking back to Barlach, creates obese little figures that are both defiant and pathetic, as well as owls that easily dominate the human figures. (Nos. 27-32) Glasco strangely suggests both Arp and Lachaise in inflated, highly polished bronze figures whose compressed features or pygmy heads foretell the death of the intellect. (Nos. 183-186) William King carries on the tradition of Nadelman in carved and bronze mannikins which are delightful satires on contemporary life and classic traditions. (Nos. 215, 216) The list of accomplished figure sculptors among the younger generation is long and growing. Their approach is dominantly satirical or bitterly critical of the world in which they live. Harold Tovish, in beautifully finished bronze, gives us a world of death's heads, torture victims, and the lost and isolated spectators who are mankind. (Nos. 427, 428)

The possibilities of wood as a sculptural material are being re-explored, not only by the figurative sculptors but also by carvers and constructivists working more abstractly. Raoul Hague for many years has shaped tree trunks into powerful semi-abstract forms which combine the living movement of the tree with sculptural structure of masses in space. (No. 196) Gabriel Kohn has developed geometric constructions of heavy wood strips glued together and shaped with the precision of machines. (No. 217) Louise Nevelson, using fragments of furniture, boxes, and balustrades, painted uniformly black or white or gold, has created great wall structures of overwhelming threatening power.

There are in the United States, as in any country, sculptors who defy classification. Joseph Cornell is unique unto himself, combining in his wonderful little boxes, elements of surrealism with American *trompe l'oeil*, to create an image at the same time naive and sophisticated. (Nos. 60-62)

These few comments have only touched on a number of the directions and interests of contemporary American sculpture in terms of a few of the leading or typical sculptors. Most of those represented in the exhibition and illustrated in this book could not even be mentioned, as the result of limitations of space. There are obviously a number of important sculptors not yet represented in the collection. The illustrations will indicate, however, the range and the vitality of American sculpture today. It only remains to say that we are living in the most vital and varied period in the history of American sculpture, the period in which this art has come of age, and the United States has taken her position as an international force.



Eakins: 140. *Knitting*.



Eakins: 142. *Arcadia*.



Nadelman: 343. *Head of Baudelaire.*



Nadelman: 333. *Horse*.

Nadelman: 340. *The Hostess*, Detail.





Lachaise: 225. *Egyptian Head*.



Lachaise: 227. *Woman on a Couch*.





Baizerman: 19. *Mother and Child*.





Flannagan: 155. *Mother and Child (Not Yet)*. — Flannagan: 156. *Triumph of the Egg*.



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Robus: 386. *Song*.



de Creeft: 101. *Dancer*.



Gross: 194. *Performers (See Saw)*.





Reder: 374. *Head of Good Samaritan.*

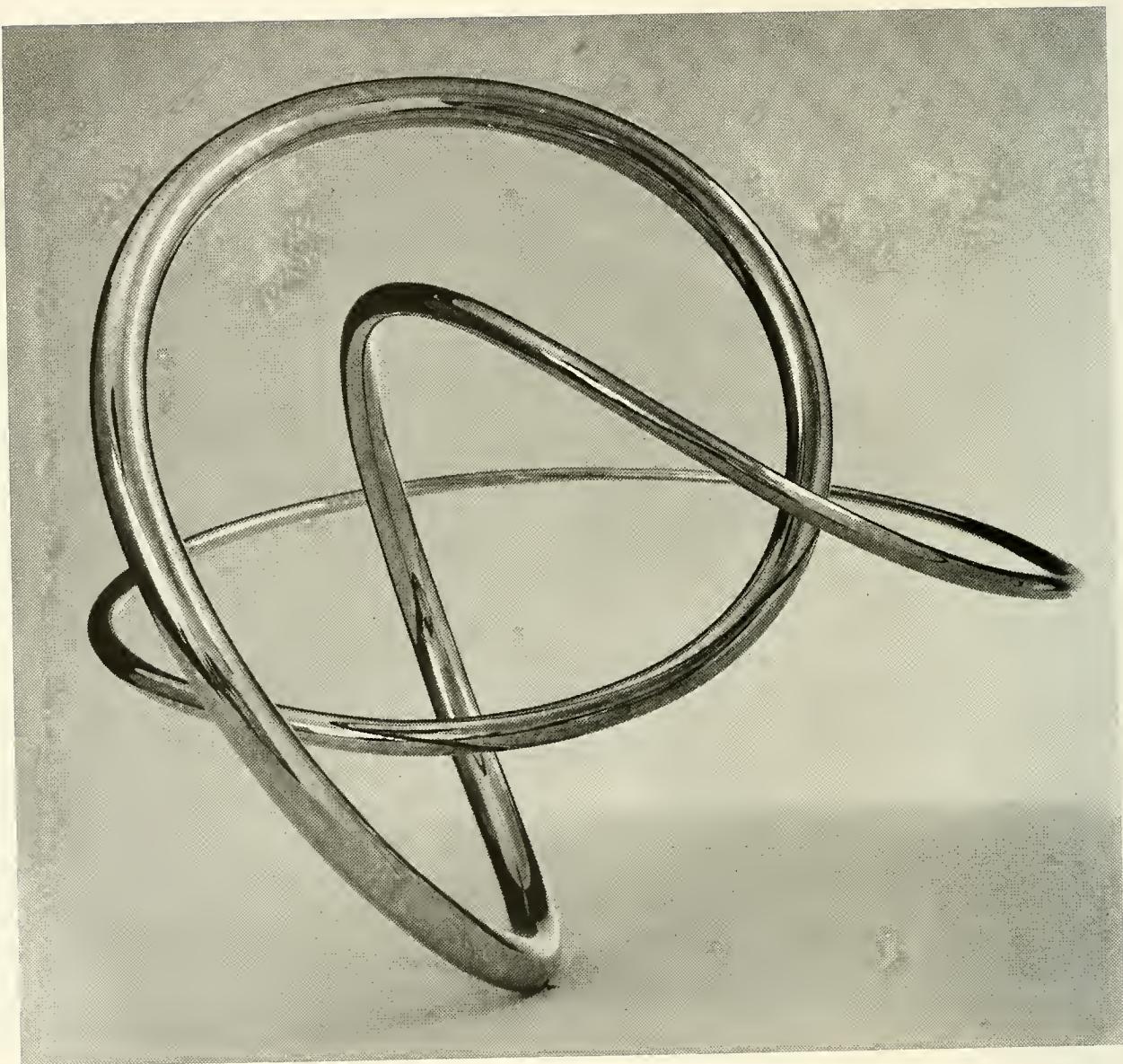
Weber: 433. *Spiral Rhythm.*



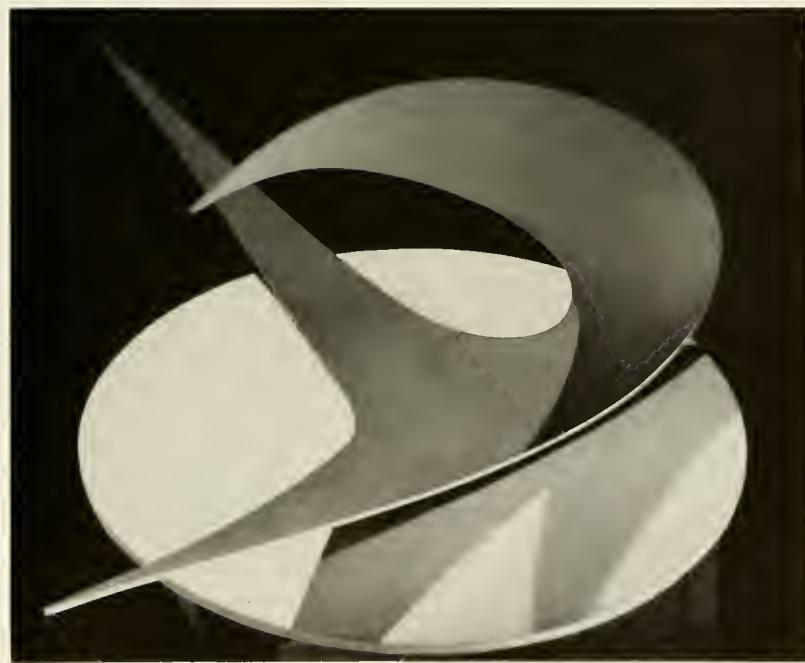
Calder: 50. *Stabile (Le Petit Nez)*.



Calder: 48. *Mobile*.

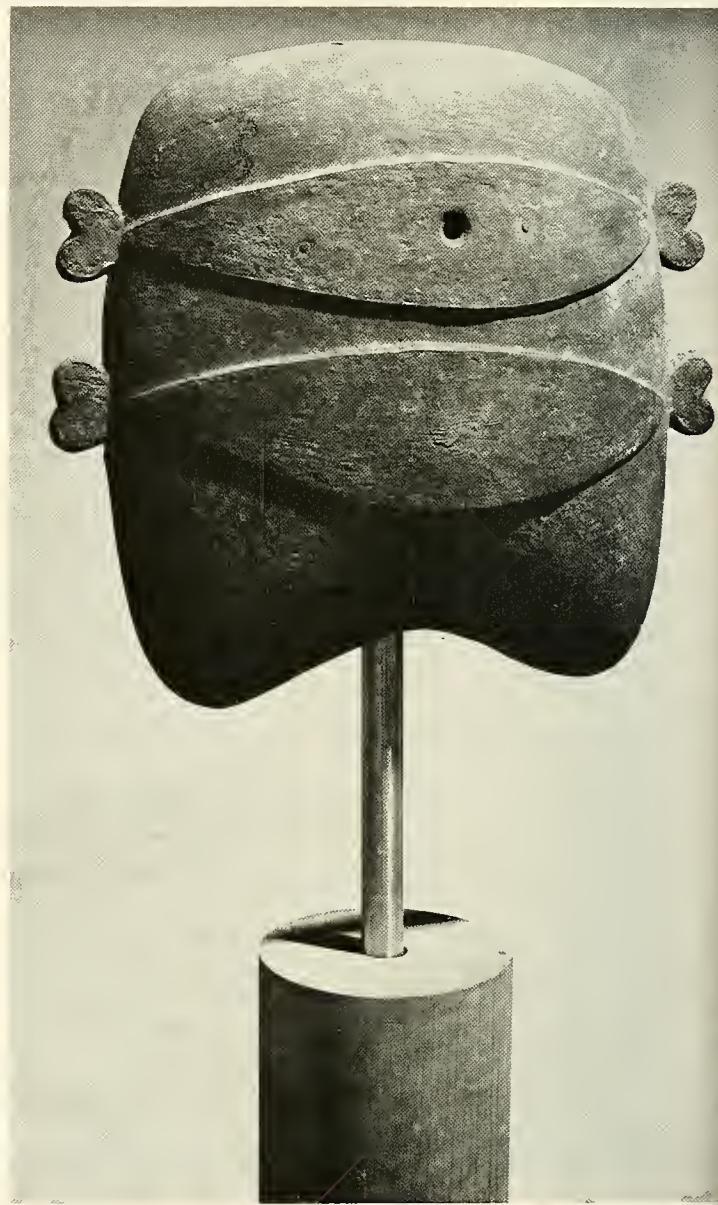
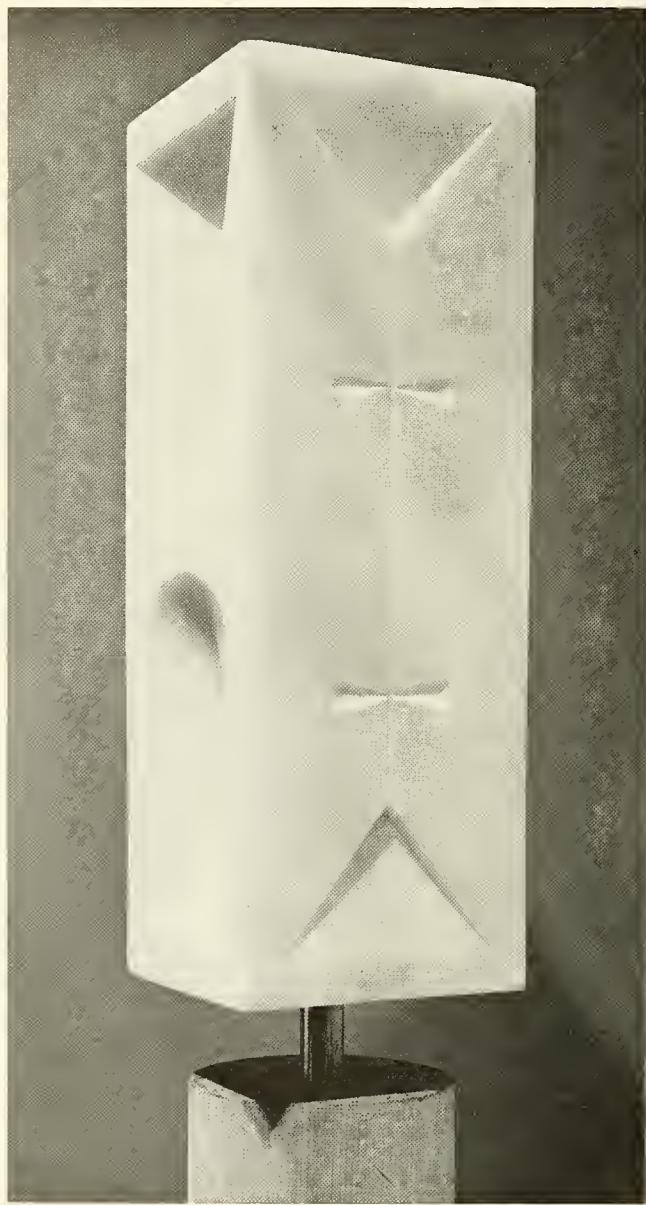


de Rivera: 124. *Construction No. 35.*



Engman: 144, *Construction No. 1* (above).

de Rivera: 123, *Construction, Red and Black* (below).





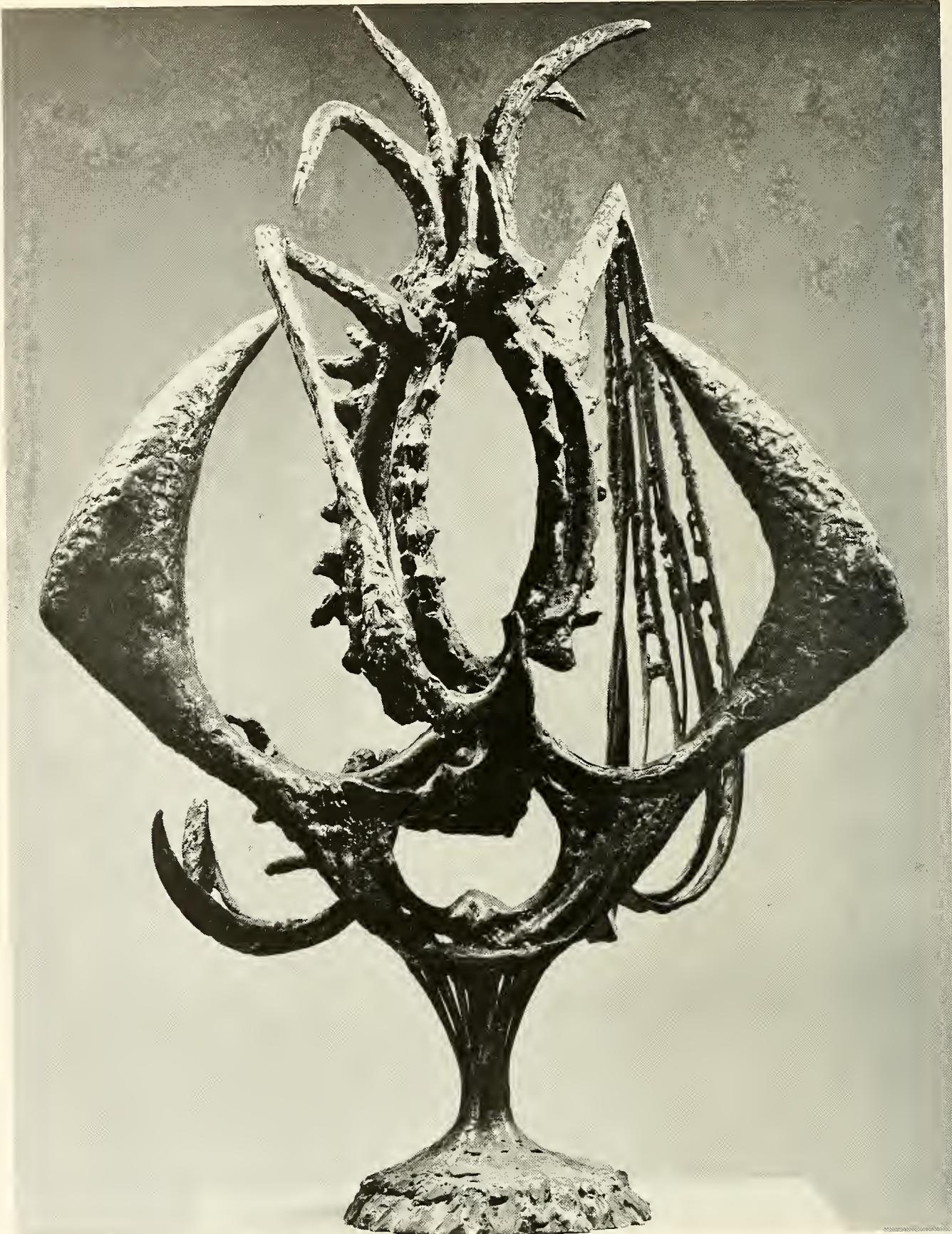
Rosati: 401. *Hamadryad*.





Smith: 424, *Bolton Landing*.

Smith: 417, *Steel Drawing*.

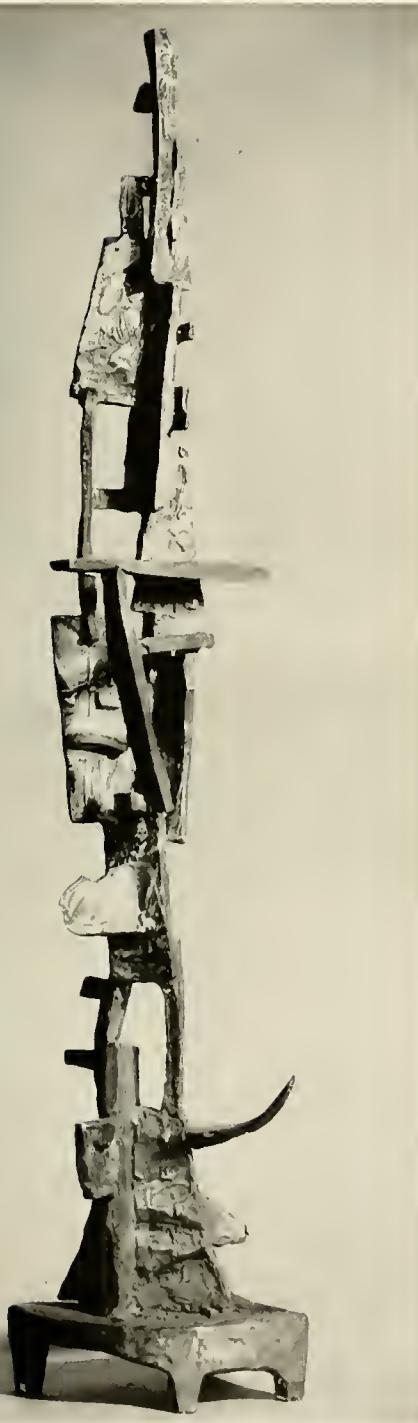


Roszak: 410. *Invocation I.*



Ferber: 153. *Personage No. 1.*





Dehner: 119. *Jacob's Ladder.*



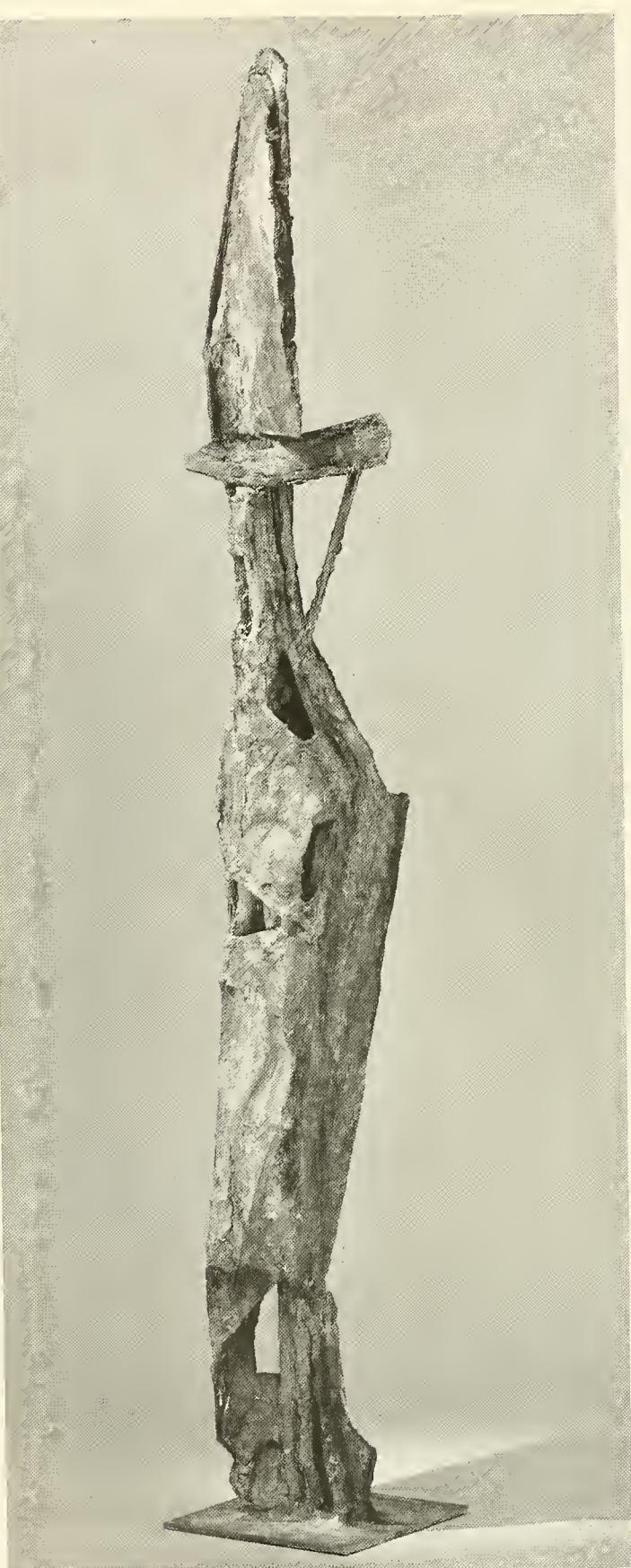
Gripe: 193. *Four Musicians.*





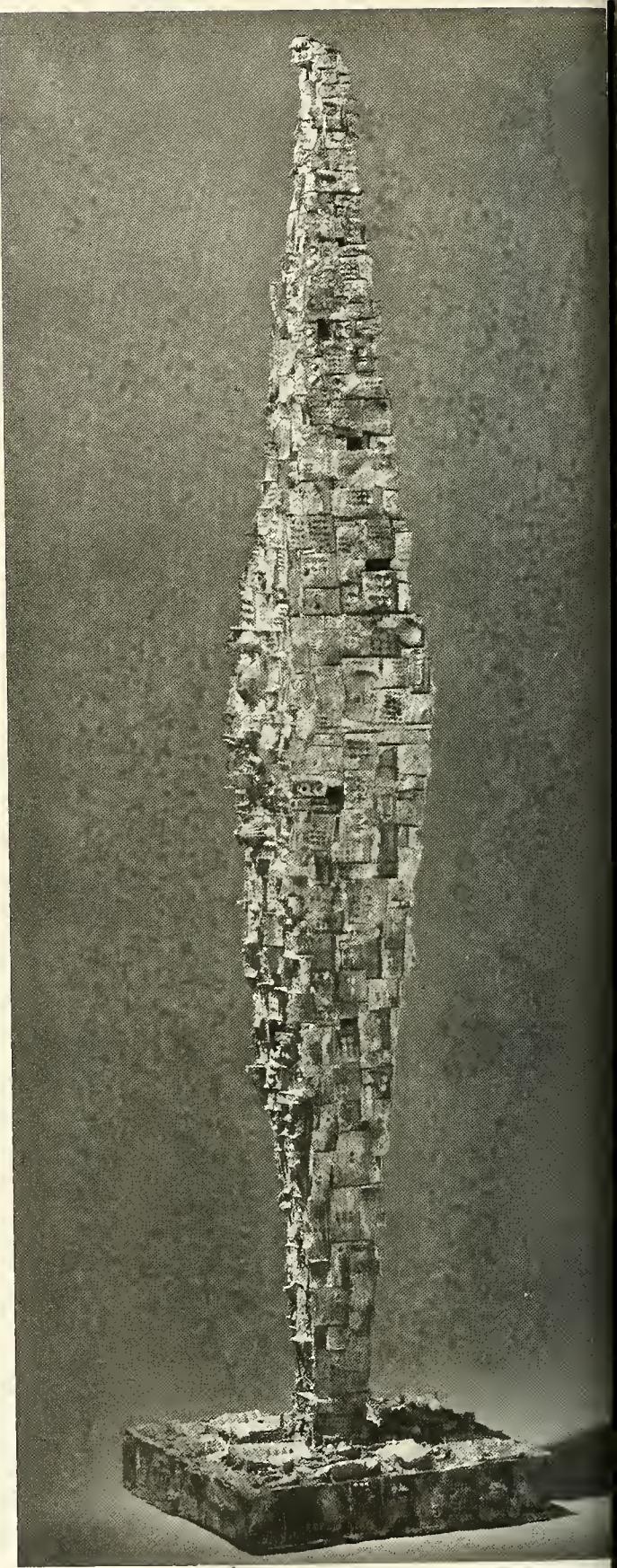
Andrews: 2. *Sky Queen*. — Hunt: 210. *Little Vector*.



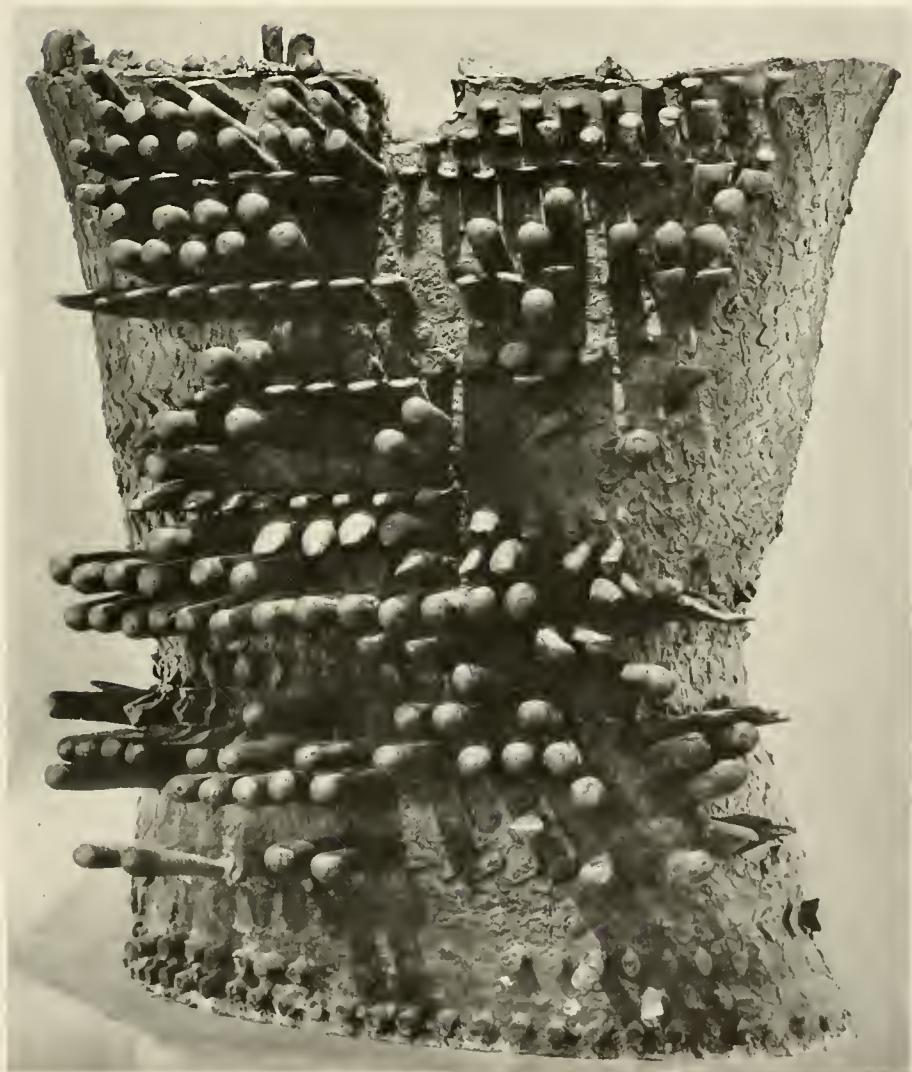


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Pavia: 360. *Horsetail*.

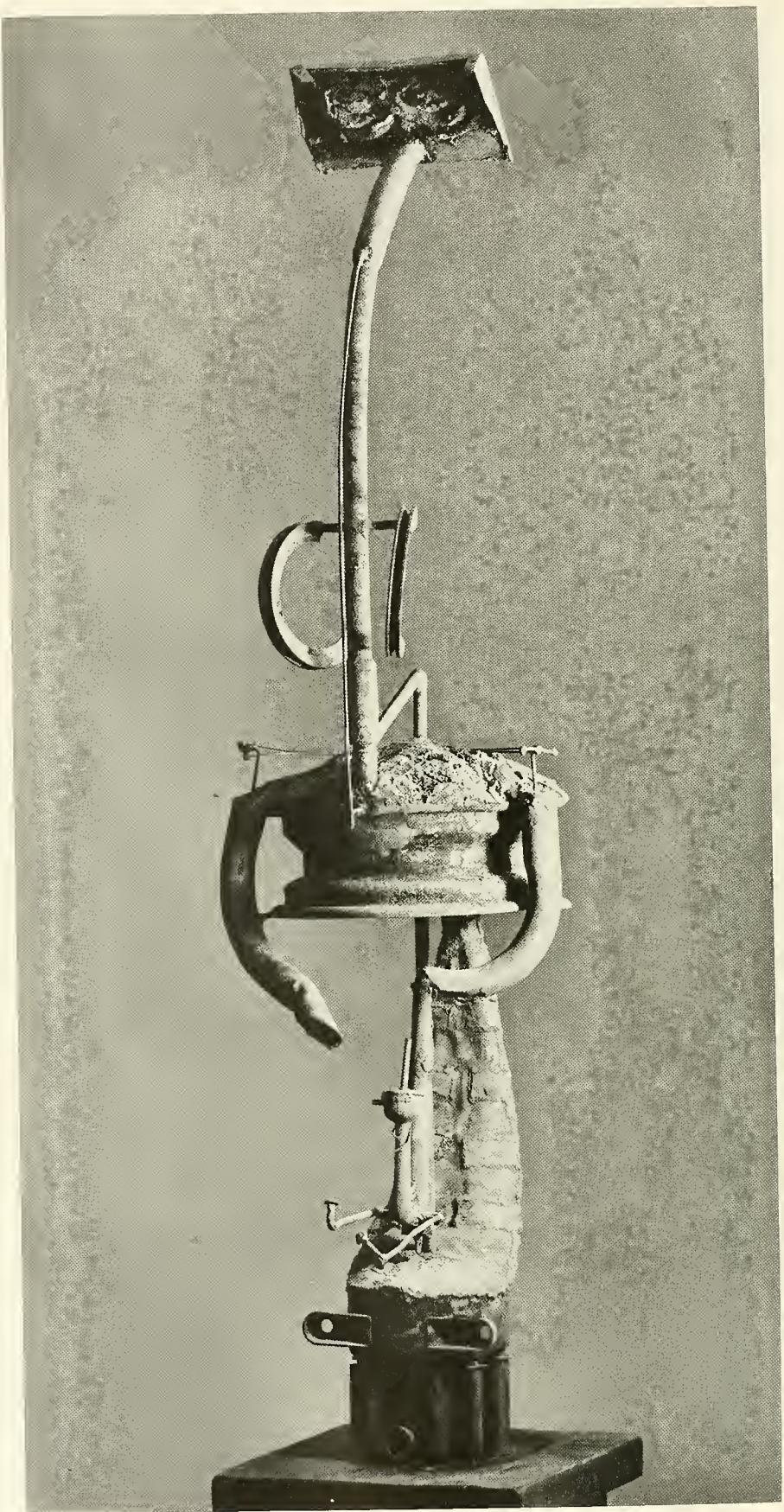


Schmidt: 412. *Untitled*.



Slyka: 115. *Night* (above).

Agostini: 1. *Saracen* 1215 A.D. (below).





Chamberlain: 56, *Untitled*.

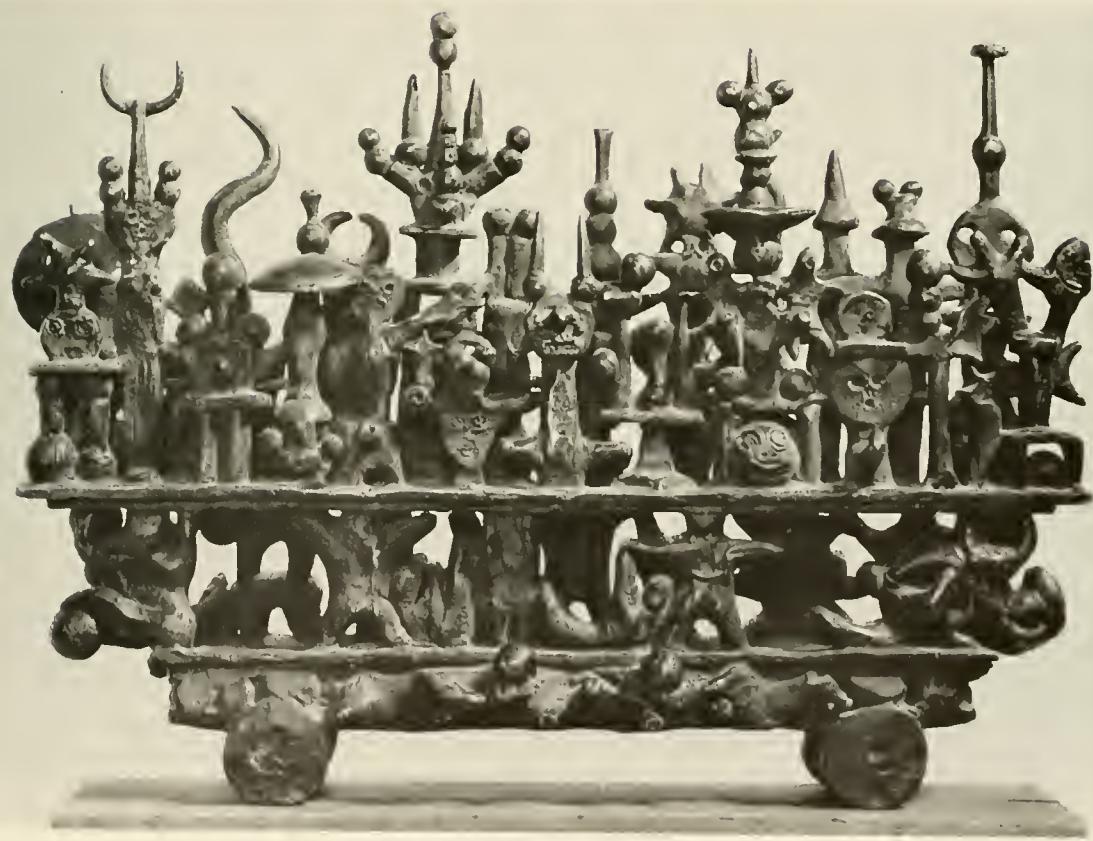


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Hadzi: 195, *Helmet V (Elmo)*.



Higgins: 208, *Dunce*.



Seley: 413, *Formality* (above left),

Odate: 356, *Tokobashira* (above right),

Marisol: 235, *Untitled* (below).





Tovish: 428. *Head in Space*.

Glasco: 184. *Reclining Woman*.





Darriau: 63. *Laughing Babe*.



Ziegler: 442. *Reclining Girl*.

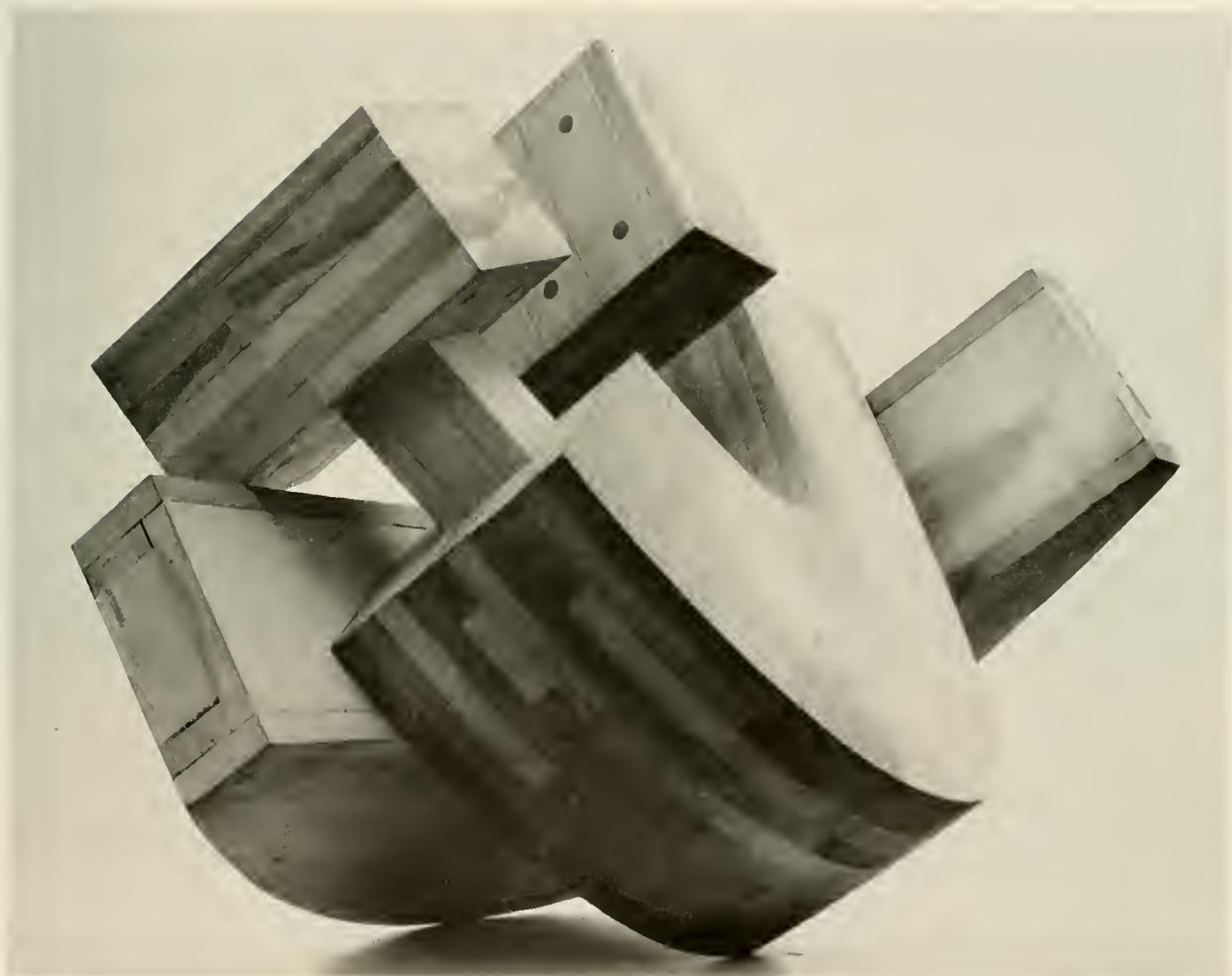




Oliveira: 357. *Woman Standing in Open Box.* — Rivers: 335. *Head.*

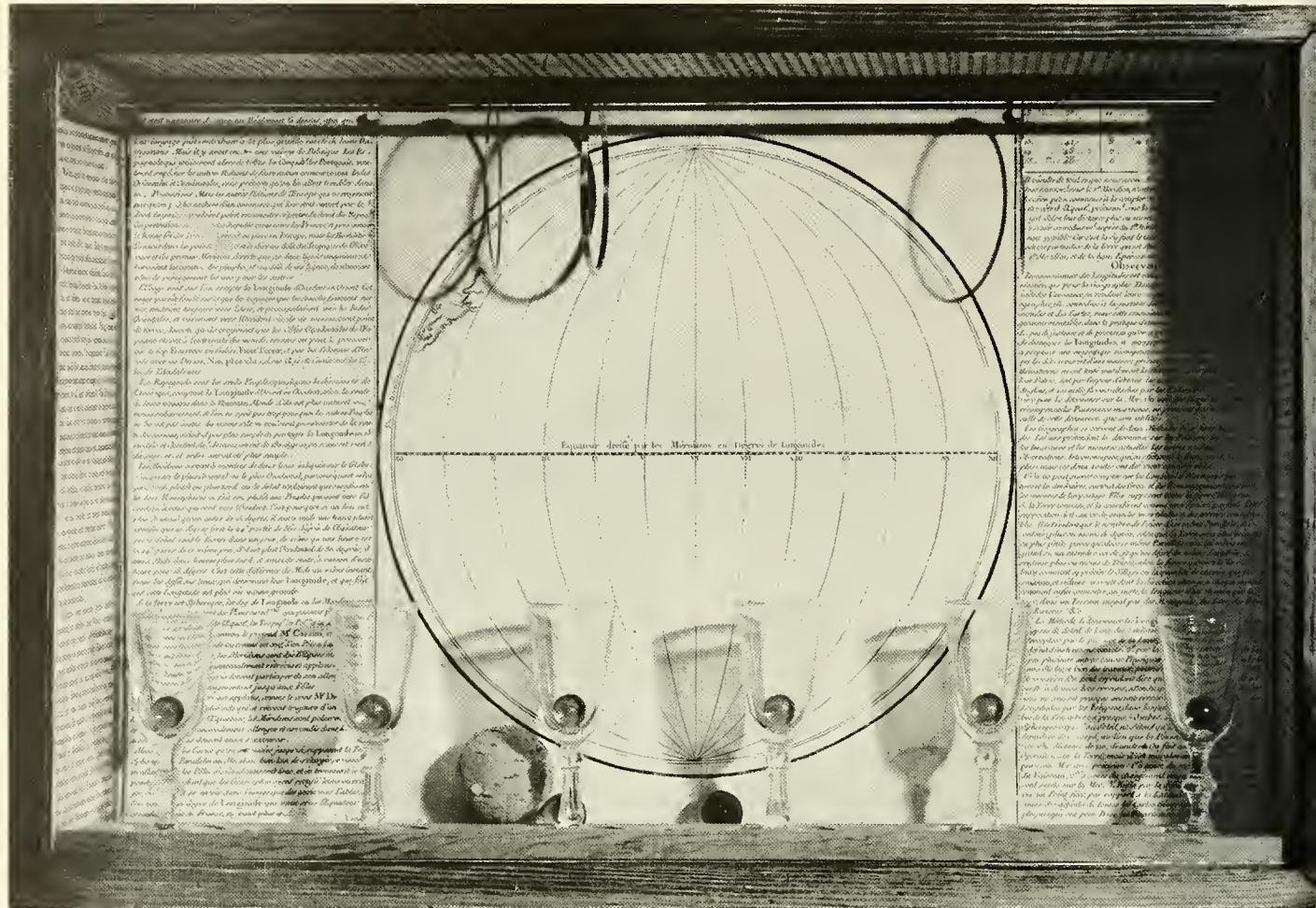




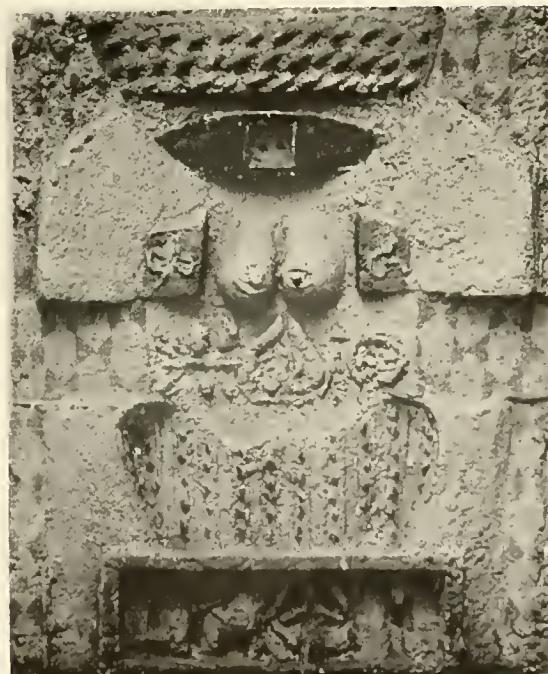
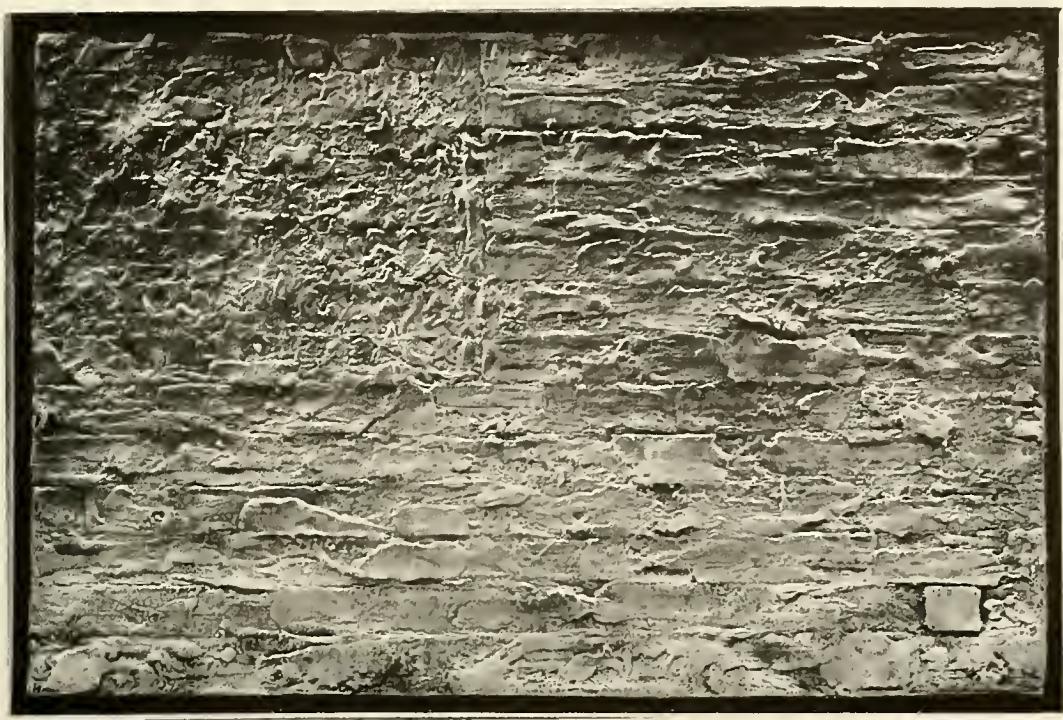


Nevelson: 352, *Mountain Woman* (above).

Kohn: 217, *Vantucket* (below).



Cornell: 60. Suite de la Longitude.



Johns: 214. *Flag*.

Nivola: 353. *The Mother*.

## **BIOGRAPHIES AND CHECKLIST**

## PETER AGOSTINI

Born in New York City, 1913. Studied at Leonardo da Vinci Art School, New York. Numerous group exhibitions primarily in United States, including: *Aspects de la sculpture américaine*, Galerie Claude Bernard, Paris, 1960; *New Sculpture Group*, Stable Gallery, New York, 1960; sculpture show, Dwan Gallery, Los Angeles, 1961. One-man shows: Galerie Grimaud, New York, 1959; Stephen Radich Gallery, New York, 1960, 1962. Member, Faculty of Painting and Sculpture, Columbia University, 1961-62. Lives in New York City.

1. SABACEN 1215 A. D. 1960. Bronze, H. 29 $\frac{3}{4}$ ". Page 191

## OLIVER ANDREWS

Born in Berkeley, California, 1925. Studied at University of Southern California, Los Angeles; Stanford University. 1948 began to study sculpture; visited Europe. First one-man exhibition, Santa Barbara Museum of Art, 1950. Exhibits in New York at Alan Gallery, most recently in 1961. Lives in Santa Monica, California.

2. SKY QUEEN. 1960. Steel, H. 20". Page 189

## ALEXANDER ARCHIPENKO

Born in Kiev, 1887. 1902-05 studied at Kiev Art School. To Moscow, where he studied and exhibited, 1906. 1908 to Paris; attended École des Beaux-Arts. Founded his sculpture school, Paris, 1910. Associated with cubists and participated in their exhibitions, including *Section d'Or*, 1912. Represented in Armory Show, New York, 1913. Joined *Der Sturm*, Berlin, 1913. 1921-23, Berlin. Settled in United States, 1923. Has exhibited and taught extensively here at various schools including New Bauhaus, Chicago and his own school, New York. Most recent one-man exhibition in New York, Perls Galleries, 1962. Lives in New York City.

3. SEATED FEMALE NUDE. 1909. Bronze, H. 15". Page 61  
Signed side of base, *Archipenko 1909*.  
Foundry mark rear edge of base, *Heinz Barth*.

4. FEMALE TORSO. c. 1909. Alabaster, H. 18 $\frac{3}{4}$ ". Page 61  
Signed on back of base, *Archipenko*.

5. PORTRAIT HEAD. c. 1921. Marble, H. 16 $\frac{1}{4}$ ".

## KENNETH ARMITAGE

Born in Leeds, England, 1916. Studied at Leeds College of Art, 1934-37; Slade School of Art, London, 1937-39. Taught at Bath Academy of Art, Corsham. First exhibition, Institute of Contemporary Arts, London, 1946. Other exhibitions include: first one-man show, Gimpel Fils, London, 1952; Venice Biennale, 1952; *The New Decade*, The Museum of Modern Art, New York, 1955; Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959. Lives in Corsham, England.

6. STANDING FIGURE. 1953. Bronze, H. 43 $\frac{1}{6}$ ".  
Initialled *KA* rear of base.  
Foundry mark *NOACK, Berlin* rim of base.

7. SEATED FIGURE. 1954. Bronze, H. 17 $\frac{1}{2}$ ".

8. SEATED WOMAN WITH SQUARE HEAD. 1955. Page 156  
Bronze, H. 14 $\frac{1}{2}$ ".

## JEAN ARP

Born in Strasbourg, 1887. 1905-07 studied at Weimar Academy; 1908 at Académie Julian, Paris. 1909-11, Weggis, Switzerland, founded *Moderner Bund*. To Munich, 1911; joined *Bläue Reiter*. Met Kandinsky and Delaunay. To Berlin, 1913; member of *Der Sturm*. Association with Picasso, Max Jacob, Apollinaire. A founder of Dada movement with Hugo Ball and Tristan Tzara, Zürich, 1916; with Max Ernst, Cologne, 1919. 1922-26 lived mainly in Paris, where he joined surrealist movement. Active as painter, poet, graphic artist as well as sculptor. Contributor to many periodicals; among numerous publications are *Les Ismes de l'Art*, with Lissitzky, 1925; *Dreams and Projects*, 1952; sculpture for University of Caracas, 1953; relief for UNESCO Building, Paris, 1957. Recent major exhibitions include retrospective, The Museum of Modern Art, New York, 1958; *H. Documenta*, Kassel, 1959. Lives in Meudon, near Paris.

9. SNAKEBREAD. 1942. Black granite, 6 $\frac{1}{2}$  x 10 $\frac{1}{4}$  x 6 $\frac{1}{4}$ ".

10. BUST OF AN ELF. 1949. Polished bronze, H. 12".

11. HEAD ON CLAWS. 1949. Polished bronze, H. 18 $\frac{1}{2}$ ".

12. GRIFFON. c. 1950. Polished bronze, H. 22 $\frac{1}{2}$ ". Page 104

13. VENUS OF MEUDON. 1956. Polished bronze, H. 19 $\frac{1}{4}$ ". Page 104

14. HUMAN LUNAR SPECTRAL. Bronze, H. 45". Page 105

15. SILL CONFIGURATION. 1960. Polished bronze, H.  $13\frac{3}{8}$ ".  
 16. TORSO OF FRUIT. 1960. Marble, H. 30". Page 105

#### SAUL BAIZERMAN

Born in Vitebsk, Russia, 1889. Studied at Imperial Art School, Odessa, 1904. To United States, 1910. Studied at National Academy of Design, New York; Beaux-Arts Institute of Design, New York, 1911-20. Exhibited in London, 1924; first exhibition in United States, New York, 1933. Died in New York City, 1957.

17. CEMENT MAN. 1920-57. Bronze, H.  $5\frac{1}{4}$ ".  
 18. RABBI. 1920-57. Bronze, H.  $5\frac{7}{8}$ ". Signed on back, *S. Baizerman*.  
 19. MOTHER AND CHILD. 1931-39. Page 169  
 Hammered copper, H. 31". Signed on side, *S. Baizerman*.  
 20. MY MOTHER. 1940-49. Copper, H. 13". Page 168  
 Signed below left ear, *S. Baizerman 49*.  
 21. NEREID. 1955-57. Hammered copper, H.  $47\frac{1}{2}$ ".

#### ERNST BARLACH

Born in Wedel, Germany, 1870. 1888-91 attended School of Applied Arts, Hamburg; 1891-95 studied sculpture at Dresden Academy, Paris, 1895-96, when he briefly attended Académie Julian. Traveled to Russia, 1906; to Florence, 1909. 1910 settled in Güstrow, Germany. Active as a graphic artist as well as sculptor; wrote many plays which he illustrated. Among his plays are *Der arme Vetter*, 1910; *Der Findling*, 1920; *Der blaue Boll*, 1923. Executed sculpture commissions for churches and memorials in Germany, including Güstrower Cathedral, 1927; Magdeburg Cathedral, 1929. Work declared "degenerate" by Hitler regime, 1937; some sculpture subsequently destroyed by Nazis. Died in Rostock, 1938.

22. RUSSIAN BEGGAR WOMAN. 1907. Bronze, H. 9". Page 49  
 Signed on back, *E. Barlach*.  
 23. THE AVENGER. 1923. Bronze, L.  $23\frac{3}{4}$ ".  
 Signed on left side base, *E. Barlach*.  
 Foundry mark *NOACK, Berlin* on left rim of base.  
 24. TWO MONKS READING. (small version) 1923.  
 Bronze, H.  $5\frac{1}{2}$ ". Signed on left side, *E. Barlach*.  
 Foundry mark right rear, *NOACK, Berlin*.  
 25. TWO MONKS READING. 1932. Bronze, H. 23". Page 48  
 Signed on bottom right side, *E. Barlach 1932*.  
 Foundry mark under signature, *NOACK, Berlin*.  
 26. LAUGHING WOMAN. 1937. Bronze, H.  $8\frac{1}{8}$ ".

#### LEONARD BASKIN

Born in New Brunswick, New Jersey, 1922. Studied at New York University, 1939-41; Yale University School of Fine Arts, 1941-43; New School for Social Research, New York, 1949; Académie de la Grande Chaumière, Paris, 1950; Accademia di Belle Arti, Florence, 1951. First one-man show, New York, 1939. Recent exhibitions include: Pittsburgh International, 1958, 1961; São Paulo Bienal, 1961; *Art Since 1950*, Seattle World's Fair, 1962. Grants include Guggenheim Fellowship, 1953; National Institute for Arts and Letters Grant, 1961. Lives in Northampton, Mass.

27. JOHN DONNE IN HIS WINDING CLOTH. 1955.  
 Bronze, H.  $21\frac{3}{4}$ ".  
 28. PORTRAIT OF ESTHER. 1956. Bronze, H.  $8\frac{1}{2}$ ".  
 29. THE GUARDIAN. 1956. Limestone, H. 27".  
 30. THE CROW. (plaque) 1959. Bronze,  $11\frac{3}{4} \times 17\frac{1}{2}$ ", edition of 8.  
 Monogrammed bottom right.  
 31. OWL. 1960. Bronze, H.  $20\frac{1}{2}$ ", edition of 6. Page 196  
 32. STUDY FOR BARLACH. 1960. Bronze, H.  $6\frac{1}{2}$ ". edition of 6.  
 Monogrammed back of neck.

#### MAX BILL

Born in Winterthur, Switzerland, 1908. Studied at Kunstgewerbeschule, Zürich; Bauhaus, Dessau. Has practiced architecture since 1930. Taught at Kunstgewerbeschule, Zürich; Institute of Technology, Darmstadt. Writings include: *Le Corbusier and Pierre Jeanneret, 1934-38*, 1938; *Modern Swiss Architecture, 1925-45*, 1950. Among recent exhibitions: São Paulo Bienal, 1953; Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959. Lives in Zürich.

33. ENDLESS LOOP I. 1947-49. Page 94  
 Gilded copper on crystalline base,  $9\frac{3}{4} \times 28 \times 8$ ".

#### PIERRE BONNARD

Born in Fontenay-aux-Roses, near Paris, 1867. Studied law; 1888-89 attended École des Beaux-Arts and Académie Julian, Paris. Met Denis, Vuillard, Sérusier. Joined *Nabi* group. First group exhibitions at Indépendants and Le Barc de Boutteville's, Paris, 1891. 1893 met Vollard who showed and published his book illustrations. First one-man show at Durand-Ruel's, Paris, 1896. Subsequently exhibited extensively throughout Europe and United States. 1926 visited United States as member of Pittsburgh International jury. Died at Le Cannet, 1947.

34. GIRL BATHING. c. 1923. Bronze, H.  $10\frac{1}{2}$ ". Page 91

## ÉMILE-ANTOINE BOUDREUIL

Born in Montauban, France, 1861. Studied at École des Beaux-Arts, Toulouse. To Paris, 1885, attended École des Beaux-Arts where he studied with Falguière and Dalou, a pupil of Carpeaux. Entered Rodin's studio, worked there for many years as chief assistant. First exhibition, Galerie Hébrard, Paris, 1905. From 1909 taught in his studio, La Grande Chaumiére. Public monuments include: *Monument for the Dead of 1870*, Montauban, 1902; bas reliefs for Théâtre des Champs-Élysées, Paris, 1912; Mickiewicz Monument, Paris. Died in Vésinet, near Paris, 1929.

35. LA MARQUISE. 1886. Bronze, H. 15 $\frac{3}{4}$ ". Page 32

36. HEAD OF APOLLO. 1900. Bronze, H. 16 $\frac{1}{2}$ ". Page 34

37. WARRIOR. 1900 (Monument de Montauban). Bronze, H. 70 $\frac{3}{10}$ ". Monogrammed bottom left thigh. Foundry mark, *Susse Fondeur, Paris, no. 3.* Page 33

38. TORSO OF FIGURE CALLED FRUIT. 1911. Bronze, H. 34 $\frac{3}{8}$ ". Page 32

## CONSTANTIN BRANCUSI

Born in Pestisani Gorj, near Tarju-Jui, southern Rumania, 1876. Apprenticed to a carpenter; studied at Craiova, 1894-98; Bucharest Academy of Fine Arts, 1898-1902. 1902-04 to Paris, through Germany and Switzerland. Settled in Paris; studied at École des Beaux-Arts under Mercier. Refused invitation to work in Rodin's studio. From 1909 friendship with Modigliani. Represented in Armory Show, New York, 1913. Showed regularly at Salon des Indépendants, Paris, until 1920. 1921 met American collector John Quinn who purchased many of his works. Visited New York, 1926, 1934, 1939; India, 1937. Designed Temple of Deliverance for Maharajah of Indore (never executed). Retrospective The Solomon R. Guggenheim Museum, New York, 1955 (his first comprehensive museum exhibition). Died in Paris, 1957.

39. SLEEPING MUSE. 1909-11. Marble, H. 11 $\frac{1}{2}$ ". Page 54  
Signed bottom, *Brancusi.*

40. PROMETHEUS. c. 1911. Polished bronze, H. 7". Page 54

41. TORSO OF A YOUNG MAN. 1924. Polished brass, H. 18". (With original wood base, H. 58 $\frac{1}{2}$ "). Page 55  
Signed, *C. Brancusi Paris 1924.*

## GEORGES BRAQUE

Born in Argenteuil, France, 1882. 1893-99 Le Havre. To Paris, 1900. 1902-04 studied at Académie Humbert, Paris. Exhibited with Fauves at Salon des Indépendants, 1906. From 1907 close association with Picasso, with whom he developed cubism. First

one-man show, Galerie Kahnweiler, Paris, 1908. First sculpture in plaster, 1920. Executed sets for Diaghilev Ballet: *Les Fâcheux*, 1923; *Zéphyr et Flore*, 1925. First of numerous major retrospectives, Kunsthalle, Basel, 1933. Participated in Pittsburgh International, 1937 (first prize), 1939, 1958; Venice Biennale, 1948 (first prize), 1950, 1954, 1958, 1960. Lives in Paris.

42. HESPERIS. 1939. Bronze, H. 15 $\frac{3}{4}$ ". Page 89  
Signed on front, *G. Braque.*  
Foundry mark, *Susse Fondeur Paris 1/6.*  
Executed in 1939, cast in 1956.

43. LITTLE HORSE. 1955. Bronze, H. 8 $\frac{1}{2}$ ".  
Signed: bottom rear left leg, *G. B.*  
Foundry mark, bottom rear right leg, *Susse Fondeur Paris 2/6.*

44. LITTLE HORSE, GELINOTTE. 1955. Bronze, H. 7 $\frac{1}{2}$ ".  
Signed, left rear leg, *G. Braque.* Foundry mark, right rear leg, *1/6* and right foreleg, *Susse Fondeur Paris.*

## REG BUTLER

Born in Buntingford, England, 1917. Practiced architecture, 1937-50, when he gave up his practice to devote himself entirely to sculpture. First exhibition, Hanover Gallery, London, 1949. Received Gregory Fellowship, Leeds University, 1950-53; Arts Council Commission for Festival of Britain, 1951; Grand Prize, Unknown Political Prisoner Competition, 1953. Recent exhibitions: *H. Documenta*, Kassel, 1959; Pittsburgh International, 1955, 1961. Lives in Berkhamstead, England.

45. FAMILY GROUP. 1948. Iron, H. 36", unique.

46. MANIPULATOR. 1954. Bronze, H. 65 $\frac{1}{2}$ ". Page 155

47. GIRL. 1954-56. Bronze, H. 7'6". Page 154  
Initialled, edge of base, *RB 5/8.*  
Foundry mark, *Susse Fondeur Paris.*

## ALEXANDER CALDER

Born in Philadelphia, 1898. Studied engineering, Stevens Institute of Technology, Philadelphia, 1915-19. 1923-26 studied at Art Students League, New York. To Paris, 1926, where he developed his miniature circus. 1928 one-man exhibition of wire sculpture, New York. 1930 met Léger and Mondrian in Paris; joined *Abstraction-Création* group. 1932 first exhibited mobile sculpture in Paris, Galerie Vignon. Since 1933 has lived in Roxbury, Connecticut, making frequent trips to Paris. Settings for Satie's *Socrate*, 1936. Illustrated *The Fables of Aesop*, 1931; *Three Young Rats*, 1941, among others. Commissioned to design mobile for Terrace Plaza Hotel, Cincinnati, 1946. Among recent exhibitions: Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959.

48. MOBILE. 1957. Painted metal, H. 40". Page 177

49. MOBILE. 1958. Painted metal, H. 30".

50. STABILE (LE PETIT NEZ). Black metal, H. 66 $\frac{5}{8}$ ". Page 176

#### ANDREA CASCCELLA

Born in Pescara, Italy, 1919. Studied with his father and Domenico Rampelli. Executed ceramic architectural decoration in Rome. First exhibition, Galleria Obelisco, Rome, 1949. Several one-man exhibitions since then, primarily in Italy. Worked with architect Gardella on façade of Olivetti building, Düsseldorf.

51. STATUE OF GANDOLIA MARBLE. 1961. Marble, 9 x 15 $\frac{1}{2}$  x 6 $\frac{1}{2}$ ", unique. Page 138

#### CÉSAR (César Baldaccini)

Born in Marseilles, 1921. Studied at École des Beaux-Arts, Marseilles and Paris. First one-man exhibition, Paris, 1955. Recent shows include: Venice Biennale, 1956; São Paulo Bienal, 1957; Pittsburgh International, 1958 (third prize), 1961; *The Art of Assemblage*, The Museum of Modern Art, New York, 1961; *Art Since 1950*, Seattle World's Fair, 1962. Lives in Paris.

52. NUDE. 1958. Bronze, H. 26 $\frac{3}{4}$ ". Page 123

53. MARSEILLES. 1960. Iron, H. 96". Page 124

54. LA MAISON DE DAVOTTE. 1960. Iron, H. 6', unique. Page 125

#### LYNN CHADWICK

Born in London, 1914. Studied architecture. Began sculpture, 1945. First one-man exhibition, Gimpel Fils, London, 1950. Recent exhibitions include: Venice Biennale, 1952, 1956 (International Sculpture Prize); São Paulo Bienal, 1957; Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959; M. Knoedler and Co., New York, 1961. Lives in Cotswolds, England.

55. RITUAL DANCING. 1955. Iron and concrete, H. 47 $\frac{1}{4}$ ".

#### JOHN CHAMBERLAIN

Born in Rochester, Indiana, 1927. Studied at Art Institute of Chicago Professional School, 1950-52; Black Mountain College, Black Mountain, North Carolina, 1955-56. First one-man exhibition, Wells Street Gallery, Chicago, 1957. Group shows include: *Recent Sculpture, U.S.A.*, The Museum of Modern Art, New

York, 1959; *Aspects de la sculpture américaine*, Galerie Claude Bernard, Paris, 1960; São Paulo Bienal, 1961. Lives in New York City.

56. UNTITLED. 1960. Welded metal, H. 20", unique. Page 193

#### LOUIS CHAUVIN

Born in Rochefort-sur-Mer, France, 1889. Studied with Joseph Bernard, Paris, until 1914. Exhibits only occasionally, in group shows. Comprehensive exhibition, Galerie Maeght, Paris, 1949. Lives in France.

57. WHITE PEACOCK. 1946. Stone, H. 10 $\frac{1}{4}$ ". Page 108  
Signed, rear base, *Chauvin*.

#### PIETRO CONSAGRA

Born in Mazara del Vallo, Sicily, 1920. Studied at Accademia di Belle Arti, Palermo, 1938-44. To Rome, 1944. 1947, first one-man show, Galleria Mola, Rome; founding member of group *Forma*. Exhibitions include Venice Biennale, 1950, 1952, 1954, 1956 (special room, Einaudi Prize); 1960 (special room, Grand Prize for Sculpture); Pittsburgh International, 1958 (Honorable Mention). Wrote: *La Necessità della Scultura*, 1952; *L'Agguato C'è*, 1961. Lives in Rome.

58. LITTLE COLLOQUY. 1956. Bronze, H. 29 $\frac{1}{8}$ ", unique. Page 139  
Signed, bottom of base, *Consagra* 56.

59. PUBLIC COLLOQUY. 1956. Wood, H. 78 $\frac{1}{2}$ ". Page 139  
Signed, bottom of base, *Consagra* 56.

#### JOSEPH CORNELL

Born in Nyack, New York, 1903. First one-man show, Julian Levy Gallery, New York, 1932. Group exhibitions include: Pittsburgh International, 1958; *The Art of Assemblage*, The Museum of Modern Art, New York, 1961; *Art Since 1950*, Seattle World's Fair, 1962. Awarded Ada S. Garrett Prize, Art Institute of Chicago, 1959. Lives in New York City.

60. SUITE DE LA LONGITUDE. c. 1957. Page 204  
Box construction, 13 $\frac{1}{2}$  x 19 $\frac{3}{4}$ ", unique.  
Signed on back, *Joseph Cornell*.

61. LUNAR LEVEL NO. 1. Box construction, 9 x 12", unique.  
Signed on back, *Joseph Cornell*.

62. SAND FOUNTAIN. Box construction, 10 $\frac{3}{4}$  x 8", unique.  
Signed on back, *Joseph Cornell*.

## JEAN-PAUL DARRIAUX

Born in New York, 1929. Studied at Pratt Institute, Brooklyn, 1947-48; Brooklyn College, 1948-51; Académie des Beaux-Arts, Paris, 1949; University of Minnesota, Minneapolis, (M.F.A.), 1951-53. In Florence, 1955-57 on Fulbright Fellowship. Exhibitions include two-man show, Fine Arts Center, Colorado Springs, 1957; Washington Irving Gallery, New York, 1959. Lives in Colorado Springs.

63. LAUGHING BABE. 1956. Bronze, H. 8", unique. Page 199  
Signed, rear, *Darriau 56*.

64. BANDAGED HERO NO. I. 1957. Bronze, H. 9½", unique.

## HONORÉ DAUMIER

Born in Marseilles, 1810. 1816 to Paris. Studied at Académie Suisse around 1823. 1825-30 worked as assistant to a lithographer. 1830-32 first caricatures, lithographs and sculpture. 1831 became a contributor to *Caricature*, a Parisian journal opposed to the Third Empire. Friendship with Balzac, Baudelaire; association with painters of the Barbizon school. 1878 exhibition at Durand-Ruel's, organized by Victor Hugo. Died in Valmondois, 1879.

65. LE NIAIS. c. 1830-32. Bronze, H. 5". Foundry mark, *MLG 6/30*.

66. L'HOMME À TÊTE PLATE (PELET DE LA LOZÈRE).  
c. 1830-32. Bronze, H. 5½". Foundry mark, *MLG 12/25*. Page 39

67. LE SUBTIL (LECOMBE). c. 1830-32. Bronze, H. 6¼".  
Foundry mark, *MLG 12/25*.

68. L'IMPORTANT PERSONNAGE (BARTHE). c. 1830-32.  
Bronze, H. 6¾". Foundry mark, *MLG 21/25*.

69. LE MÉPRISANT (ODIER). c. 1830-32. Bronze, H. 5½".  
Foundry mark, *MLG 21/30*.

70. L'IRONISTE (GALLOIS ?). c. 1830-32. Bronze, H. 8¾".  
Foundry mark, *MLG 21/25*.

71. L'INFATUÉ DE SOI (BAILLIOT). c. 1830-32. Bronze, H. 6½".  
Foundry mark, *MLG 21/30*.

72. LE VANITEUX (CH. ÉTIENNE). c. 1830-32. Bronze, H. 6¾".  
Foundry mark, *MLG 21/25*.

73. LE GROS, GRAS ET . . . SATISFAIT (DUBOIS). c. 1830-32.  
Bronze, H. 7½". Foundry mark, *MLG 21/25*.

74. LE MOQUEUR (DELORT). c. 1830-32. Bronze, H. 9".  
Foundry mark, *MLG 21/25*.

75. SPIRITUEL ET MALIN (D'ARGOUT). c. 1830-32.  
Bronze, H. 5½". Foundry mark, *MLG 21/30*.

76. LE GOURMET (PATAILLE). c. 1830-32. Bronze, H. 6¾".  
Foundry mark, *MLG 21/25*.

77. LE VIEUX FINAUD (ROYER-COLLARD). c. 1830-32. Page 37  
Bronze, H. 5¼". Foundry mark, *MLG 21/25*.

78. LA TÊTU BORNÉ (BENJAMIN DELESSERT). c. 1830-32.  
Bronze, H. 6¾". Cast in 1925, 25/25.

79. L'ORATEUR (DUPIN). c. 1830-32. Bronze, H. 5¾".  
Cast in 1925, 11/25.

80. L'ENTÊTÉ (VATOUT). 1830-32. Bronze, H. 7¾".  
Cast in 1925, 21/25.

81. LE FAT (LE COMTE SEBASTIANI). c. 1830-32.  
Bronze, H. 7¾". Cast in 1925, 11/25.

82. LE RATAPOIL. c. 1850. Bronze, H. 17". Page 38  
Signed top of base, *Daumier*.  
Foundry mark, rim of base, *Alexis Rudier*.

83. LE BOURGEOIS EN ATTENTE. Bronze, H. 6".  
Initialed on side, *HD*. Foundry mark, rear, *Valsuani 16/30*.

84. LE BON VIVANT. Bronze, H. 6¼".  
Initialed on rear, *HD*. Foundry mark, right rear, *Valsuani 16/30*.

85. L'INDÉCIS (CH. DE LAMETH). Bronze, H. 5¾". 29/30.

86. LE HARGNEUX (SOULT). Bronze, H. 6". 15/25.

87. LE MAUVAIS (CUNIN GRIDAINE). Bronze, H. 6". 18/25.

88. LE GÂTEUX (HARLÈ PÈRE). Bronze, H. 5". 12/30.

89. L'AMOUREUX. Bronze, H. 7". 11/30.

90. LE VISITEUR. Bronze, H. 6¾". 23/30.

91. LE PETIT PROPRIÉTAIRE. Bronze, H. 7". 23/30.

92. LE PORTIER PARISIEN. Bronze, H. 6½". 15/30.

93. LE CONFIDENT. Bronze, H. 7¾". 23/30.  
Bronze, H. 15¾". 15/30.

94. LE RÔDEUR OU LE RAMASSEUR DE BOUTS DE CIGARES.  
Bronze, H. 15¾". 15/30.

95. LE REPRÉSENTANT. Bronze, H. 7".

96. LE RUSÉ (VIENNET). Bronze, H. 7¾". 12/30. Page 39

97. LE RIEUR ÉDENTÉ. Bronze, H. 6½". 12/25.

98. LE DÉDAIGNEUX (PRUNELLE). Bronze, H. 5¾". 30/30.

99. TRISTE JUSQU'À LA MORT. Bronze, H. 6½". 11/25.

100. LE FOURBE ET RUSÉ (COMITÉ DE MONTLOSIER).  
Bronze, H. 7¾". 7/25.

### **JOSÉ DE CREEFT**

Born in Guadalajara, Spain, 1884. Studied in Barcelona and Madrid. To Paris, 1905; studied at Académie Julian, 1906-07; Maison Greber, 1911-14. Knew Picasso, Gris. To United States, 1928. Extensive exhibitions in United States since then. Has received many prizes including: Victory Prize, Metropolitan Museum of Art, New York, 1942; first prize, Audubon Artists, 1957. Active as a teacher. Now teaches at Art Students League, New York. Lives in New York City.

101. DANCER. 1949-57. Wood, H. 59". Page 172  
Signed on side, *José de Creeft*.

### **EDGAR DEGAS**

Born in Paris, 1834. Began drawing at an early age. Studied law briefly; enrolled in École des Beaux-Arts, Paris, 1855. Traveled extensively, particularly in Italy; visited United States, 1865-70 contributed to Salon. Participated in first, second, third Impressionist exhibitions. First sculpture, about 1866. From 1879 showed regularly at Salon des Indépendants. Did not exhibit sculpture after 1881, although he continued to work in this medium. Withdrawn almost entirely from public exhibitions after 1886. Died in Paris, 1917.

102. PRANCING HORSE. c. 1865-1881. Bronze, H. 10½".  
Signed in front, *Degas*. Foundry mark, *Hébrard 65/D*.

103. APPLE PICKERS. c. 1865-1881.  
Bronze has relief, 17¾ x 18¾". Signed at bottom, *Degas*.  
Foundry mark, *Hébrard 37/E*.

104. THOROUGHBRED HORSE WALKING. c. 1865-1881.  
Bronze, H. 5¼". 66/C.

105. DANCER. c. 1882-1895. Bronze, H. 25¼". 72/D.

106. HEAD OF A CHILD, STUDY FOR PORTRAIT OF MMÉ. S.  
c. 1882-1895. Bronze, H. 6¾". 7/J.

107. DANCER, ARABESQUE OVER RIGH LEG. c. 1882-1895.  
Bronze, H. 12". Signed right rear top of base, *Degas*. Page 43  
Foundry mark, *Hébrard 3/0*.

108. DANCER AT REST. c. 1882-1895. Bronze, H. 18".  
Signed on base, *Degas*.  
Foundry mark, *Hébrard 63/E*.

109. DANCER MOVING FORWARD, ARMS RAISED. c. 1882-1895.  
Bronze, H. 14¼". Signed on side of base, *Degas*.  
Foundry mark, *Hébrard 19/F*.

110. THE MASSEUSE. c. 1896-1911. Page 40  
Bronze, 16½ x 15". Signed top of base, *Degas*.  
Foundry mark, *Hébrard 55/C*.

111. DANCER HOLDING HER RIGHT FOOT. c. 1896-1911. Page 41  
Bronze, H. 20". Signed top of base, *Degas*.  
Foundry mark, *Hébrard 68/B*.

112. DANCER HOLDING HER RIGHT FOOT. c. 1896-1911. Page 42  
Bronze, H. 21". Signed top of base, *Degas*.  
Foundry mark, *Hébrard 23/G*.

113. WOMAN WASHING HER LEFT LEG. c. 1896-1911.  
Bronze, H. 7½". Signed side of base, *Degas*.  
Foundry mark, *Hébrard 61/C*.

114. WOMAN GETTING OUT OF HER BATH. c. 1896-1911.  
Bronze, H. 16½". Signed on front, *Degas*.  
Foundry mark, *Hébrard 71/N*.

115. PREGNANT WOMAN. c. 1896-1911. Bronze, H. 16¾". Page 42  
Signed on front, *Degas*.  
Foundry mark, *Hébrard 24/E*.

116. DANCER PUTTING ON STOCKING. 1896-1911.  
Bronze, H. 18". Signed on bottom of foot on base, *Degas*.  
Foundry mark, *Hébrard 62/D*.

117. WOMAN WASHING HER LEFT LEG. c. 1896-1911.  
Bronze, H. 6". 17/G.

118. WOMAN STRETCHING. c. 1896-1911. Bronze, H. 14¾". 53/E.

### **DOROTHY DEHNER**

Born in Cleveland, 1908. To Pasadena, 1915. Studied at Skidmore College (B.S. in Art), Saratoga Springs, New York; Art Students League, New York; Atelier 17, Paris. Extensive travels in United States and Europe. Numerous group and one-man exhibitions of sculpture and graphics in United States and abroad. Group exhibitions include: *Sculpture, U.S.A.*, The Museum of Modern Art, New York, 1958; *Aspects de la sculpture américaine*, Galerie Claude Bernard, Paris, 1960. Among recent one-man shows: Gres Gallery, Washington, D. C., 1959; Willard Gallery, New York, 1959, 1960. Lives in New York City.

119. JACOB'S LADDER. 1957. Bronze, 32½ x 6½". Page 187  
Signed at bottom, *Dehner 57*.

### **MAHIA NUÑEZ DEL PRADO**

Born in La Paz, Bolivia. Studied at Academy of Fine Arts, La Paz, 1927-29. Held chair of sculpture and anatomy at Academy of Fine Arts, La Paz, 1930-38. Exhibitions include, *Petit Palais*, Paris, 1953; *World House*, New York, 1962. Lives in La Paz.

120. PIGEON. 1958. Alabaster, H. 8", unique. Page 109

## ANDRÉ DERAIN

Born in Chatou, France, 1880. 1898-99 studied at Académie Carrrière, Paris. From 1898-99 friendship with Matisse, Vlaminck; worked with Vlaminck at Chatou. 1905 exhibited with *Fauves* at Salon d'Automne; visited London. 1907 contract with dealer Kahnweiler; produced first sculpture. Made masks from shell cases found on battlefields during World War I. First prize Pittsburgh International, 1928; retrospective, Salon des Indépendants, Paris, 1937. Executed ballet and theater décor including: Diaghilev production of *La Boutique Fantastique*, 1919; Satie's *Jack in the Box*, 1926. Among book illustrations: Coquiot's *En Suivant la Seine*, 1926; Rabelais' *Pantagruel*, 1943; Saint Exupéry's *Oeuvres*, 1950. Died in Garches, France, 1954.

121. EXPRESSIVE HEAD. 1939-54. Bronze, H. 15 $\frac{1}{2}$ ", 4/11.  
122. HEAD OF A WOMAN. 1939-54. Bronze, H. 17", 4/11. Page 89

## JOSÉ DE RIVERA

Born in West Baton Rouge, Louisiana, 1904. Studied at Studio School, Chicago, 1929-30. Worked as a machinist, blacksmith, tool and die maker, 1922-30. First one-man show in New York, Mortimer Levitt Gallery, 1946. Recent exhibitions include: Pittsburgh International, 1958, 1961; *Art Since 1950*, Seattle World's Fair, 1962. Grants include: National Institute of Arts and Letters Grant, 1959. Lives in New York City.

123. CONSTRUCTION, RED AND BLACK. 1954. Page 179  
Painted aluminium, H. 7 $\frac{1}{2}$ ".  
124. CONSTRUCTION NO. 35. 1956. Steel, H. 17 $\frac{3}{4}$ ". Page 178  
125. CONSTRUCTION NO. 76. 1961.  
Bronze forged rod, H. 6 $\frac{1}{4}$ ".

## CHARLES DESPIAU

Born in Mont-de-Marsan, France, 1874. To Paris, 1891; studied at École des Arts Décoratifs under a pupil of Carpeaux and at École des Beaux-Arts. First exhibition Salon des Artistes Français, 1898. 1907-14 worked for Rodin. Died in Paris, 1946.

126. JEANNE (MME. KAMIENSKA). 1921. Page 35  
Bronze, H. 15". Signed front of base, *C. Despiau*.  
Foundry mark on reverse, *Valsuani*.  
127. STANDING FEMALE FIGURE. c. 1925. Bronze, H. 31 $\frac{1}{2}$ ".  
Signed front of base, *C. Despiau*.  
Foundry mark rear rim of base, *Alexis Rudier Fondeur Paris*.  
128. PORTRAIT OF MME. DERAIN. Page 35  
Stone, H. 16", unique.

## JEAN DUBUFFET

Born in Le Havre, 1901. 1918 studied painting, music, languages in Paris; interested in art of the insane. Traveled in Italy and Brazil. 1924 gave up art for business. Resumed painting in 1942. First one-man exhibition, 1944, Galerie Drouin, Paris. First exhibition in New York, 1946. Visited Sahara, 1947, 1948; New York, 1951, 1962. Has executed sculpture in a variety of unusual materials. Recent exhibitions include: Städtisches Museum, Schloss Morsbroich, Leverkusen, 1957; Arthur Tooth and Sons, London, 1958; *II. Documenta*, Kassel, 1959; regular exhibitions at Pierre Matisse Gallery, New York; retrospective, The Museum of Modern Art, New York, 1962. Lives in Vence.

129. THREE MASKS. 1935. Papier maché  
a) Robert Polguère. 10 $\frac{1}{2}$  x 7 $\frac{1}{4}$ . b) André Clande. 9 $\frac{1}{2}$  x 6".  
c) René Poultier. 11 x 6".  
130. ABUNDANCE. 1954. Slag Iron, H. 14 $\frac{1}{2}$ ". Page 120

## RAYMOND DUCHAMP-VILLON

Born in Damville (Eure), France. Brother of artists Marcel Duchamp, Suzanne Duchamp and Jacques Villon. Studied medicine before devoting self to sculpture. Self-taught as an artist. First exhibition, Société Nationale des Beaux-Arts, Paris, 1901. Participated in annual exhibitions of Société Nationale until 1908. 1905 became Associate Member of Salon d'Automne, where he exhibited annually until 1913. Work also shown at Salon des Indépendants, *Section d'Or*; in Prague, Berlin, Ghent; in Armory Show, New York, 1913. Joined French army, 1914. Died 1918, Cannes.

131. TORSO OF A YOUNG MAN. 1910. Plaster, H. 24". Page 62  
Signed on base, *R. Duchamp-Villon*.  
132. HEAD OF BAUDELAIRE. 1911. Bronze, H. 15 $\frac{1}{2}$ ". Page 65  
133. THE BASIN. 1911. Bronze, H. 22 $\frac{7}{8}$ ".  
Signed on base, *Duchamp-Villon*.  
Foundry mark edge of base, *Louis Carré—Editeur*.  
134. MAGGY. 1912. Bronze, H. 23 $\frac{3}{8}$ ". Page 64  
Signed right side, *Duchamp-Villon*.  
Foundry mark on reverse, *Georges Rudier —Fondeur Paris*.  
135. HORSE AND RIDER. 1914. Bronze, H. 8 $\frac{1}{4}$ ", 2/8. Page 67  
136. HEAD OF A HORSE. 1914. Bronze, H. 18 $\frac{7}{8}$ ". Page 66  
Foundry mark, *G. Rudier 7/8*.  
137. SEATED WOMAN. 1914. Bronze, H. 27 $\frac{1}{8}$ ". Page 63  
Foundry mark, *G. Rudier*.  
138. LITTLE HORSE. 1914. Bronze, H. 11 $\frac{7}{8}$ ", 5/8. Page 67  
139. HEAD OF PROFESSOR GOSSET. 1917. Page 64  
Bronze, H. 11 $\frac{3}{8}$ ", 1/8.

### THOMAS EAKINS

Born in Philadelphia, 1844. 1861-66 studied drawing at Pennsylvania Academy of Fine Arts and anatomy at Jefferson Medical School, both in Philadelphia. To Paris, 1866, studied at Ecole des Beaux-Arts under Gérôme. Returned to Philadelphia, 1870. Taught at Pennsylvania Academy, 1876-86. Joined Society of American Artists, 1880. From 1886 taught at Philadelphia Art Students League, organized by his pupils. To New York, taught at National Academy of Design, 1888-94. Elected to National Academy, 1902. Died in Philadelphia, 1916.

140. KNITTING. 1881. Bronze plaque, 18 $\frac{1}{4}$  x 14 $\frac{7}{8}$ ". Page 163  
Signed on front bottom, *Thomas Eakins, 1881*.  
Foundry mark, *Roman Bronze Works, N. Y.*

141. SPINNING. 1881. Bronze plaque, 18 $\frac{1}{4}$  x 14 $\frac{3}{4}$ ".  
Signed on front bottom, *Thomas Eakins, 1881*.  
Foundry mark, *Roman Bronze Works, N. Y.*

142. ARCADIA. 1883. Plaster, 11 $\frac{1}{8}$  x 24". Signed, *Eakins*. Page 163

143. SKETCH FOR MEMORIAL ARCH. c. 1893.  
Wax, 6 $\frac{3}{4}$  x 11 $\frac{3}{4}$ ". Signed, *Eakins*.

### ROBERT ENGMAN

Born in Belmont, Massachusetts, 1927. Studied at Rhode Island School of Design, Providence; Yale University, New Haven; with Albers and de Rivera. One-man exhibitions: Stable Gallery, New York, 1960, 1962. Group shows include: *Recent Sculpture U.S.A.*, The Museum of Modern Art, New York, 1959; São Paulo Bienal, 1961. Currently Director of Sculpture, Yale University, Department of Art. Lives in Durham, Connecticut.

144. CONSTRUCTION NO. 1. 1961-62. Muntz metal, H. 17". Page 179  
Initialed, *RE '62*.

145. CONSTRUCTION NO. 2. 1961-62. Muntz metal, H. 14".

### JACOB EPSTEIN

Born in New York City, 1880. Studied evenings at Art Students League, New York. Worked in bronze foundry, 1901. To Paris, 1902; studied at Ecole des Beaux-Arts and Académie Julian. To England, 1905; later became British subject. Associated with *Vorticists*, Paris, 1912, associated with Brancusi, Modigliani, 1913, founding member of *London Group*. First one-man show, Twenty-one Gallery, London, 1913. Knighted, 1954. Executed architectural sculpture, large scale figures as well as portrait busts. Among his major public commissions are: *The Tomb of Oscar Wilde*, Paris, 1912; *Virgin and Child*, Convent of the Holy Child Jesus, London, 1952; *Monument to the Dead of the Working Classes*, Trade Union Building, London, 1958. Died in London, 1959.

146. HEAD OF JOSEPH CONRAD. 1924-25. Page 142  
Bronze, H. 17". Signed on reverse, *Epstein*.

147. THE VISITATION. 1926. Bronze, H. 65". Page 143  
Signed back of base, *Epstein*. This cast made in 1955.

148. HEAD OF ALBERT EINSTEIN. c. 1933. Bronze, H. 17".

149. CHRIST FIGURE. c. 1957. Lead, H. 25 $\frac{1}{2}$ ".

### MAX ERNST

Born in Brühl, near Cologne, 1891. Studied at Bonn University. Self-taught as an artist. A founder of Dada movement, Cologne, 1919; a founder of Surrealist movement, Paris, 1924. Painter, sculptor, illustrator, poet. Contributed to many Dada and Surrealist publications. Among books he has written and illustrated: *Histoire Naturelle*, 1925; *La Femme 100 Têtes*, 1929; *Semaine de Bonté*, 1934; *Beyond Painting*, 1948. 1937 designed sets for Jarry's *Ubu Enchainé*. 1945 collaborated with Hans Richter on film *Dreams That Money Can Buy*. One-man exhibitions throughout Europe and United States. Recent major retrospectives: Musée d'Art Moderne, Paris, 1959; The Museum of Modern Art, New York, 1961. Lives in Paris.

150. MOON MAD. 1944. Bronze, H. 38", edition of 6. Page 118

151. MOTHER AND DAUGHTER. 1959. Page 119  
Bronze, H. 17 $\frac{7}{8}$ ", 6/6.

152. BOSSE DE NAGE RESSUCITÉ. 1959. Bronze, H. 19", 6/6.

### HEBBIEB FERBER

Born in New York City, 1906. Studied at College of the City of New York, 1924-27; Columbia University, 1928; Beaux-Arts Institute of Design, New York. First one-man show, Midtown Gallery, New York, 1937. Recent group exhibitions include: *Nature in Abstraction*, Whitney Museum of American Art, New York, 1958; Pittsburgh International, 1958; *H. Documenta*, Kassel, 1959; *Art Since 1950*, Seattle World's Fair, 1962. Lives in New York City.

153. PERSONAGE NO. 1. 1957. Brass, H. 25". Page 185  
Signed, rear of base, *Ferber 57*.

### JOHN B. FLANNAGAN

Born in Fargo, North Dakota, 1895. Studied painting at Minneapolis Institute of Arts, 1914-17. Began sculpture in wood c. 1922. After 1928 worked exclusively as a sculptor. 1932 received Guggenheim Fellowship. Preferred direct carving in stone; turned to metal for reasons of health, 1939. Died in New York, 1942.

154. PIETÀ. c. 1925. Wood, H. 13".

155. MOTHER AND CHILD (NOT YET). c. 1936. Page 171  
Stone, H. 13 $\frac{1}{4}$ ".

156. TRIUMPH OF THE EGG. 1937. Cast stone, H. 12". Page 171

157. WOMAN WITH FOX. c. 1937. Cast stone, H. 18 $\frac{1}{2}$ ".

### **ROGER DE LA FRESNAYE**

Born in Le Mans, 1885. 1903 studied at Académie Julian, Paris. 1908 attended Académie Ranson with Denis and Segonzac for a few months. 1910-12 executed sculpture after meeting Bourdelle, Duchamp-Villon and Maillol. 1910-11 traveled in Germany and Italy. Friendship with Villon and Gleizes. 1912 exhibited at Salon d'Automne and Salon des Indépendants; 1912-13 showed with *Section d'Or*. Military service, 1914-18. Died at Grasse, 1925.

158. TORSO OF A WOMAN. c. 1910. Bronze, H. 16", 2/6.  
Foundry mark, *Alexis Rudier, Fondeur*.

159. THE ITALIAN GIRL. 1912. Bronze, H. 24". Page 88  
Signed on bottom, *R de la Fresnaye*, 2/6.  
Foundry mark, *Alexis Rudier, Fondeur*.

### **ELIZABETH FRINK**

Born in Thurlow, England, 1930. Studied at Chelsea School of Art. Group and one-man exhibitions in Europe and United States since 1954. Recent one-man shows: Waddington Galleries, London, 1961; Felix Landau Gallery, Los Angeles, 1961; Bertha Schaefer Gallery, New York, 1961. Lives in London.

160. FALLEN BIRD MAN. 1961. Bronze, L. 72", 1/3. Page 151

### **NAUM GABO**

Born in Bryansk, Russia, 1890. Brother of Antoine Pevsner. 1909-14 studied medicine, natural science, then art history, University of Munich. Met Kandinsky in 1910. Spent war years in Copenhagen and Oslo. 1917-20 taught in Moscow with Kandinsky, Tatlin, Malevitch. 1923 to Berlin; joined *Novembergruppe*. Taught at Bauhaus, 1928. 1932-35, Paris; became member of *Abstraction-Création* group. To London, 1936; edited magazine *Circle, International Survey of Constructive Art* with Ben Nicholson and J. L. Martin. After visit to United States, lived in St. Ives, Cornwall, 1939-45. To United States, 1946, settled in Woodbury, Conn., where he still lives. Has lectured at Graduate School of Design, Harvard University since 1948.

161. LINEAR CONSTRUCTION, NUMBER 1. 1942-43. Page 93  
Plastic, H. 12".  
Signed on base, *Gabo*.

### **PABLO GARGALLO**

Born in Maella, Spain, 1881. Raised in Barcelona. Studied at Academy of Fine Arts, Barcelona. To Paris, 1906. Association with Picasso and cubists. 1914 returned to Barcelona, where he taught. Pioneered in techniques of metal sculpture. Died in Spain, 1934.

162. PIERROT. c. 1920. Sheet metal and silver, H. 8". Page 96

### **PAUL GAUGUIN**

Born in Paris, 1848. Worked as a stockbroker. Began to draw, 1873. Friendship with Pissarro. 1880-84 showed in Fifth, Sixth and Seventh Impressionist Exhibitions. 1883 left stockbroker's job to devote himself to painting. Visited Brittany, 1886, 1888 (with Van Gogh), 1889. Friendship with Bernard; associated with artists of *Nabi* group. 1887 visited Panama, Martinique. 1888 first one-man exhibition, Boussac and Valadon's. 1891 to Tahiti; returned to Europe, 1893. Settled in Tahiti again, 1895. 1901 to Marquesas, where he died in 1903.

163. TAHITIAN FIGURE. 1893. Bronze, H. 11 $\frac{1}{2}$ ". Page 40  
Foundry mark, *Valsuani 4/10*.

164. HEAD. Bronze, H. 15".

### **ALBERTO GIACOMETTI**

Born in Stampa, Switzerland, 1901. Until 1915 studied with his father Giovanni Giacometti in Stampa, later at École des Arts et Métiers, Geneva; 1922-25 in Paris under Bourdelle. 1930-32 associated with Surrealists in Paris. First one-man exhibition in Paris, 1933. Represented in Venice Biennale, 1956; Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959; Pittsburgh International, 1961. Lives in Paris.

165. MAN AND WOMAN. 1928. Bronze, H. 12 $\frac{1}{4}$ ".  
Signed top of base, *A. Giacometti*.  
Foundry mark, *Susse Fondeur Paris 1/6*.

166. MAN. 1929. Bronze, H. 15 $\frac{3}{4}$ ". Page 110  
Signed on side, *Alberto Giacometti 1929 3/6*.

167. RECLINING WOMAN. 1929. Painted bronze, L. 16 $\frac{1}{2}$ ". Page 111

168. TALL FIGURE. 1947. Bronze, H. 79".  
Signed top of base, *Alberto Giacometti 1/6*.  
Foundry mark on base at back, *Susse Fondeur Paris*.

169. WOMAN. 1953. Bronze, H. 19 $\frac{1}{4}$ ".  
Signed on base, *1953/Alberto Giacometti 2/6*.  
Foundry mark, *Sasso Fonderia*.

170. DIEGO, STUDY FROM LIFE. 1955. Bronze, H. 15 $\frac{1}{2}$ ".  
Signed on back, *Albert Giacometti 2/6*. Foundry mark, *Susse*.

171. BUST OF DIEGO. 1956. Bronze, H. 11 $\frac{1}{4}$ ".  
Signed on front, *Alberto Giacometti 2/6*.  
Foundry mark, *Susse Fondeur*.

172. DOG. 1956. Bronze, H. 17 $\frac{1}{2}$ ".  
Signed on base, *Alberto Giacometti 3/8*.  
Foundry mark, *Susse Fondeur Paris*.

173. THIN STANDING FIGURE. 1956. Bronze, H. 12 $\frac{3}{4}$ ", 1/6.  
Signed top of base, *Alberto Giacometti*.  
Foundry mark, *Susse Fondeur*.

174. SEATED WOMAN. 1956. Bronze, H. 30 $\frac{1}{4}$ ", 1/6.

175. BUST OF DIEGO. 1957. Bronze, H. 24 $\frac{1}{2}$ ", 1/6. Page 112

176. BUST OF DIEGO ON STELE. 1958. Bronze, H. 65".  
Signed on bottom, *A. Giacometti*. Stamped, top of stele, 1/6.

177. MONUMENTAL HEAD. 1960. Bronze, H. 37 $\frac{1}{2}$ ", 1/6. Page 115  
Signed on base, *Alberto Giacometti*.  
Foundry mark on base rear, *Susse Fondeur Paris*.

178. BUST OF A MAN (DIEGO). Bronze, H. 11 $\frac{3}{8}$ ".  
Signed bottom of base, *Alberto Giacometti 4/6*.  
Foundry mark rear bottom, *Susse Fondeur*.

179. WALKING MAN. Bronze, H. 26 $\frac{1}{2}$ ", unique. Page 113  
Signed top of base, *A. Giacometti*.

#### **ÉMILE GILIOLI**

Born in Paris, 1911. Studied at École des Arts Décoratifs, Nice, 1928; École des Beaux-Arts, Paris, 1931. First exhibition, Galerie Bretau, Paris, 1945. Executed public monuments: at Voreppe, 1946; Grenoble, 1950; Chapelle en Vercors, 1951; Vassieux, 1951. Exhibitions include: São Paulo Bienal, 1954; *H. Documenta*, Kassel, 1959. Lives in Paris.

180. LITTLE SPHERE. 1947. Bronze, H. 16 $\frac{3}{4}$ ", 1/5.

181. PAQUIER. 1951-60. Marble, H. 14 $\frac{1}{4}$ ".  
Signed left edge, *Gilioli 1951-60*. Page 108

182. A LITTLE TALE FROM CRETE. Bronze, H. 24", 2/5.

#### **JOSEPH GLASCO**

Born in Paul's Valley, Oklahoma, 1925. Studied at University of Texas, Austin, 1941-42; briefly at Jepson Art Institute, The Art Center School with Rico Lebrun, Los Angeles, 1946; School of Painting and Sculpture at San Miguel Allende, Mexico City, 1948; Art Students League, New York, 1949. Traveled in Europe and Africa. Lived in Taos, New Mexico, 1952-54. First one-man show, Perls Galleries, New York, 1950. Numerous shows since then. Most recent one-man exhibition, Catherine Viviano Gallery, New York, 1961. Lives in New York City.

183. HEAD. 1955. Bronze, H. 9 $\frac{1}{4}$ ".  
Signed on reverse, *JG*.

184. RECLINING WOMAN. 1956. Bronze, L. 13". Page 197  
Signed on reverse, *JG*.

185. HEAD. 1957. Alabaster, H. 9 $\frac{5}{8}$ ".

186. CARESS. 1958. Marble, H. 23".

#### **JULIO GONZALEZ**

Born in Barcelona, 1876. Apprenticed to his father, a goldsmith. Studied painting evenings at Barcelona School of Fine Arts. 1900 to Paris. Devoted self primarily to painting. Association with Picasso, Brancusi, Manolo, Max Jacob. From about 1926 devoted self almost exclusively to sculpture. 1930-32 worked with Picasso, giving him technical assistance on welded iron constructions. Became member of *Cercle et Carré* group. Died in Arceuil, 1942. Posthumous retrospectives include: Musée d'Art Moderne, Paris, 1952; The Museum of Modern Art, New York, and The Minneapolis Institute of Arts, 1956.

187. CAGOULARD. 1934. Bronze, H. 6".  
Foundry mark, *Susse 1/9*.

188. HEAD OF A GIRL. 1936. Bronze, H. 12 $\frac{1}{2}$ ".  
Signed in front, *Gonzalez 1/6*. Page 99  
Foundry mark at bottom, *Susse Fondeur*.

189. MONTSERRAT MASK, CRYING. 1936. Bronze, H. 9". Page 98  
Signed and marked inside, *c. by Roloda, Gonzalez, 5/6 Susse Fondeur*.

190. MASK, CALLED RELIGIOUS. 1941-42. Bronze, H. 6 $\frac{1}{2}$ ", 1/9.

191. HEAD OF MONTSERRAT II. 1942. Bronze, H. 12 $\frac{1}{2}$ ", 5/6.

192. ABSTRACT FIGURE. 1942. Bronze, H. 13". Page 99

#### **PETER GRIPPE**

Born in Buffalo, 1912. Studied at Albright Art School, Buffalo, 1923-25; Art Institute of Buffalo, 1929-35; Atelier 17, New York, 1944-47. Taught at Art Institute of Buffalo; Federal Art Project, New York; Pratt Institute, Brooklyn; Smith College, Northampton, Mass.; Atelier 17, New York. Now teaches drawing, graphics, sculpture at Brandeis University, Waltham, Mass. First one-man show, Orrefors Gallery, New York, 1942. Awards include First Prize, Boston Arts Festival, 1955. Executed murals for Puerto Rican Information Center, New York, 1958. Lives in New York City.

193. FOUR MUSICIANS. 1957. Bronze, H. 14", unique. Page 187  
Signed, *P. Grippe*.

## CHAIM GROSS

Born near Kolomyja, Austria, 1904. To United States, 1921. Studied at Educational Art Alliance School; Beaux-Arts Institute and Art Students League, all in New York. First exhibition in New York, 1932. Commission for New York World's Fair, 1938-39. Recent one-man exhibitions: Whitney Museum of American Art, New York, 1959; Forum Gallery, New York, 1962. Lives in New York City.

194. PERFORMERS (SEE SAW). 1944. Bronze, L. 19". Page 173  
Signed on bottom, *Chaim Gross 44*.

## DIMITRI HADZI

Born in New York City, 1921. First studied chemistry and worked as a chemist. Then studied at Cooper Union, New York; Brooklyn Museum Art School. 1950 received Fulbright Grant, studied in Athens. Received Tiffany Award, 1954-55; Guggenheim Fellowship, 1957-58. Extensive exhibitions since 1956, including Venice Biennale, 1956, 1958; Pittsburgh International, 1958, 1961. Most recent one-man show, Stephen Radich Gallery, New York, 1962. At present working in Rome.

195. HELMET V (ELMO). 1959-61. Bronze, H. 6'3", 1/4. Page 194

## RAOUL HAGUE

Born in Constantinople, 1905. 1921 to United States to study; attended Iowa State College, Ames. To Chicago, 1925 to New York, where he studied at Beaux-Arts Institute of Design, 1926-27; Art Students League, 1927-28. Worked on W.P.A. Federal Art Project, New York, 1935-39. 1941 settled in Woodstock, New York. Traveled in Europe, 1950-51. First exhibited at The Museum of Modern Art, New York, 1933. Group shows since then, including *Annuals*, Whitney Museum of American Art, New York; *12 Americans*, The Museum of Modern Art, New York, 1956. Lives in Woodstock, New York.

196. LAMONTVILLE ELM. 1952. Elmwood, H. 48", unique. Page 202

## ETIENNE HAJDU

Born in Turda, Rumania, 1907. 1927 to Paris. Studied at Ecole des Beaux-Arts, under Bourdelle and Niclausse. Naturalized French citizen since 1930. Traveled in Greece, Crete, Holland. Worked as a stone grinder. First one-man exhibition at Galerie Jeanne Bucher, Paris, 1939. Recent exhibitions include São Paulo Bienal, 1956; Pittsburgh International, 1958; *H. Documenta*, Kassel, 1959. Lives in Bagneux, a suburb of Paris.

197. WOMAN. 1956. Bronze, H. 20 $\frac{1}{4}$ ".  
Signed front corner, *Hajdu*.  
Foundry mark on base at rear, *Valsuani* 2/5.

198. ADOLESCENCE. 1957. Marble, H. 35 $\frac{3}{4}$ ".  
Signed at bottom, *Hajdu*.

199. THE BIRD, URANUS II. 1957. Page 106  
Bronze, H. 39", 1/3. Signed top of base, *Hajdu* 1957.  
Foundry mark on rim of base, *Valsuani*.

200. CORINNE. 1958. Marble, H. 33 $\frac{1}{2}$ ". Page 107

201. SYLVIE. 1958. Pink marble, H. 20 $\frac{1}{2}$ ". Page 107  
Signed on base, *Hajdu*.

## DAVID HARE

Born in New York City, 1917. Studied in New York, Colorado and Arizona. During war years worked with Breton, Ernst, Duchamp on review *VVV*, New York. First one-man show, Art of This Century, New York, 1945. Group exhibitions include: São Paulo Bienal, 1957; *Nature in Abstraction*, Whitney Museum of American Art, New York, 1958; Pittsburgh International, 1958, 1961; *Art Since 1950*, Seattle World's Fair, 1962. Lives in New York City.

202. FRUIT TREE. 1956. Steel and bronze, H. 5'9 $\frac{1}{2}$ ". Page 188

203. SEATED FIGURE WITH WINGS. 1958. Bronze, H. 13".  
Signed on reverse, *Hare 59*.

## BARBARA HEPWORTH

Born in Wakefield, Yorkshire, 1903. Studied at Leeds School of Art, 1920; Royal College of Art, London, 1921-24. 1924-25 Italy. Returned to England, 1926. Associated with Moore, Arp, Brancusi. Member of 7 & 5 group, 1931-36; *Unit One* group; 1933-34; *Abstraction-Création* group, Paris, 1933-35; founding member *Penwith Society of Arts*, Cornwall, 1949. First one-man exhibition, Beaux-Arts Gallery, London, 1927. Has exhibited extensively since then, including Venice Biennale, 1950 (retrospective); Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959; São Paulo Bienal, 1959 (Grand Prize). Has lived in St. Ives, Cornwall since 1936.

204. RECLINING FIGURE. 1933. Alabaster, H. 7 $\frac{1}{2}$ ".

205. PENDOUR. 1947. Painted wood, L. 28", unique. Page 153

206. HEAD. 1952. Mahogany and string, H. 17". Page 152

207. PORTHMEOR (SEA FORM). 1958. Page 153  
Bronze, H. 30 $\frac{1}{2}$ ", unique.

## EDWARD HIGGINS

Born in Gaffney, South Carolina, 1930. Studied at University of North Carolina. First one-man exhibition, Leo Castelli Gallery, New York, 1960. Group exhibitions include: *Recent Sculpture, U.S.A.*, The Museum of Modern Art, New York, 1959; Pittsburgh International, 1961; *Art Since 1950*, Seattle World's Fair, 1962. Lives in Long Island City, New York.

208. DUNCE. 1960. Welded steel and plaster, H. 34", unique. Page 194  
Signed on top edge of base, *Ed. Higgins 1960*.

## PHILIPPE HIQUILY

Born in Paris, 1925. Orléans, 1937-44; Indochina, 1945-47. Studied at École des Beaux-Arts, Paris, 1947-51. Numerous group exhibitions including *Salon de Mai*, Paris, 1956, 1957, 1959, 1960, 1961; Pittsburgh International, 1958; 1 Biennale de Paris (Critics' Prize), 1959; *Salon de Mai*, Amsterdam, 1961. One-man shows: Galerie Palmes, Paris, 1954; Galerie du Dragon, Paris, 1958; *The Contemporaries*, New York, 1959, 1961. Has lived in Paris since 1947.

209. FOUGASSERIE II. 1959. Bronze, H. 11 $\frac{3}{4}$ ". Page 121  
Signed, 59 *Hiquiry*.

## RICHARD HUNT

Born in Chicago, 1935. Studied at Art Institute of Chicago, 1953-57. Traveled in Europe, 1957-58 on Nelson Raymond Traveling Fellowship. Exhibitions include one-man show, Alan Gallery, New York, 1958; Pittsburgh International, 1961. Teaches at University of Illinois, Urbana. Lives in Chicago.

210. LITTLE VECTOR. 1958. Steel, H. 17". Page 189  
Monogrammed, bottom center.

## KLAUS IHLLENFELD

Born in Berlin, 1934. 1951 began studies at Hochschule für Bildende Künste, with Hans Uhlmann, Berlin; first work in metal. Traveled to Spain, 1954; in United States, Mexico, 1957. Group exhibitions at Amerika Haus, Berlin, 1953; North Carolina Museum of Art, Raleigh, 1957. One-man shows in Germany.

211. COMPOSITION IN A CUBE. 1961. Page 96  
Bronze, 13 x 13 x 13".

## JEAN IPOUSTÉGUY

Born at Dun-sur-Meuse, France, 1920. Studied with Robert Lesbounit, Paris, 1938. 1947-48 executed frescoes and stained

glass windows in church, St. Jacques de Montrouge. From 1949 devoted himself exclusively to sculpture. Numerous exhibitions, primarily in France, since participation in first group show, Galerie La Hune, Paris, 1943. Recent exhibitions include Pittsburgh International, 1961; one-man show, Galerie Claude Bernard, Paris, 1962. Lives in Paris.

212. DAVID. 1959. Bronze, H. 60", 2/6. Page 121  
Signed at bottom, *Ipousteguy*.  
Foundry mark at bottom, *Susse Fondeur*.

## ROBERT JACOBSEN

Born in Copenhagen, 1912. First one-man exhibition, Copenhagen, 1944. To Paris, 1947. Extensive exhibitions, including: one-man show, Kunsthalle, Basel, 1958; Brussels World's Fair, 1958; Pittsburgh International, 1958, 1961; *H. Documenta*, Kassel, 1959; *Art Since 1950*, Seattle World's Fair, 1962. Lives in Montfermeil, France.

213. MOVEMENT IN ACCELERATION. 1957. Page 122  
Iron, H. 20 $\frac{3}{4}$ ".

## JASPER JOHNS

Born in Allendale, South Carolina, 1930. Studied at University of South Carolina. Traveled in Japan, 1952 to New York City, where he still lives. First one-man exhibition, Leo Castelli Gallery, New York, 1958. Since then many group and one-man shows in United States and Europe. Group exhibitions include: *Venice Biennale*, 1958; *16 Americans*, The Museum of Modern Art, New York, 1959; *Exposition Internationale du Surréalisme*, Paris, 1959; *American Vanguard*, U.S.I.A. show traveling in Europe, 1961.

214. FLAG. 1960. Bronze relief, 12 $\frac{1}{2}$  x 18 $\frac{3}{4}$ ", 1/4. Page 205

## WILLIAM KING

Born in Jacksonville, Florida, 1925. Studied at University of Florida, Gainesville, 1942-44; Cooper Union, New York, 1945-48; Brooklyn Museum Art School, 1948-49. 1949-50 Fulbright Grant; worked at Accademia di Belle Arti, Rome. Instructor in Sculpture, Brooklyn Museum Art School, 1953-60. Executed mural for SS United States, 1952; for Banker's Trust Co., New York, 1959. Exhibitions include one-man shows, Alan Gallery, New York, 1954, 1960; participation in Pittsburgh International, 1958; *Aspects de la sculpture américaine*, Galerie Claude Bernard, Paris, 1960. Lives in New York City.

215. NOISY GIRL. 1956. Bronze, H. 35".  
216. VENUS. 1956. Bronze, H. 62 $\frac{1}{2}$ ", 1/3. Page 198

## GABRIEL KOHN

Born in New York City, 1910. Studied at Cooper Union, New York, 1929; Beaux-Arts Institute of Design, New York, 1930-34. First one-man show, Galleria del Zodiaco, Rome, 1950. Group exhibitions include: *Recent Sculpture U.S.A.*, The Museum of Modern Art, New York, 1959; São Paulo Bienal, 1959; *Art Since 1950*, Seattle World's Fair, 1962. Lives in New York City.

217. NANTUCKET. 1960. Wood, H. 27". Page 203  
Signed at bottom, *Kohn*.

## KÄTHE KOLLWITZ

Born in Königsberg, 1867. Graphic artist and sculptor. Studied painting and drawing in Berlin, 1885 and in Munich, 1888-89. Married Karl Kollwitz, a doctor, 1891; settled in Berlin. Visited Paris, 1901; studied sculpture at Académie Julian. Met Rodin. Lived in Italy, 1907. First exhibited sculpture at *Freien Sezession*, Berlin, 1916. 1920 elected to Prussian Academy of Arts. 1927 visited Russia. Expelled from Prussian Academy and forbidden to exhibit by Nazi regime. Died in Moritzburg, 1945.

218. REST. 1936. Bronze bas-relief, 3 $\frac{3}{4}$  x 12 $\frac{1}{2}$ ".  
Signed on back, *Kollwitz*.  
Foundry mark on back, *Berlin*.

219. SELF-PORTRAIT. 1936. Bronze, H. 14 $\frac{3}{4}$ ". Page 51  
Signed on back of head at bottom, *Kollwitz*.

220. GRIEF. 1938. Bronze bas-relief, 10 $\frac{1}{4}$  x 10".  
Signed on side, *Kollwitz*.  
Foundry mark on side, *Berlin*.

221. MOTHER AND CHILD (PIETÀ). 1938. Page 50  
Bronze, H. 28". Signed on back, *Kollwitz*.  
Foundry mark, *Modern Art Foundry, N. Y.*  
Edition of 6.

## GASTON LACHAISE

Born in Paris, 1882. Studied at École Bernard Palissy, Paris, 1895; École Nationale des Beaux-Arts, Paris, 1898-1905. 1906 to United States, settled in Boston. 1912 to New York City. Met Paul Manship and became his assistant, 1913. Architectural sculpture includes: frieze for Telephone Building, New York, 1921; reliefs for Rockefeller Center, 1931; first one-man show, Bourgeois Galleries, New York, 1918; Stieglitz' Intimate Gallery, New York, 1927; Retrospective, The Museum of Modern Art, New York, 1935. Died in 1935.

222. STANDING WOMAN. c. 1912. Bronze, H. 7 $\frac{1}{2}$ ".  
Signed on back, *G. Lachaise*.

223. ETERNAL FORCE. 1917. Bronze, H. 12 $\frac{3}{4}$ ".  
Signed back of base, *G. Lachaise 1917, N. 2*.  
Foundry mark at rear rim, *A. Kunst, N. Y.*

224. WALKING WOMAN. 1922. Bronze, H. 19". Page 166  
Signed back of base, *G. Lachaise 22*.

225. EGYPTIAN HEAD. 1923. Bronze, H. 13". Page 167  
Signed at bottom, *Lachaise 1923*.

226. RECLINING WOMAN WITH ARM UPRAISED. c. 1924.  
Bronze, H. 13 $\frac{3}{4}$ ". Signed at bottom, *G. Lachaise*.

227. WOMAN ON A COUCH. 1928. Bronze, L. 16". Page 167  
Signed on back at bottom, *G. Lachaise 1928*.

228. OGUNQUIT TORSO. c. 1928. Polished bronze, H. 10 $\frac{3}{8}$ ".

## HENRI LAURENS

Born in Paris, 1885. Apprenticed to a decorator. Studied drawing in Paris, 1911 joined Cubists. First exhibition Salon des Indépendants, Paris, 1913. 1915 began polychrome sculpture; 1916 first *papiers collés*. Décor for Ballets Russes, *Le Train Bleu*, 1924. Book illustrations include *Idylls of Theocritus*, 1945; *The Golden Ass*, 1949; *Three Stories* by Saroyan, 1954. Executed monumental sculpture for University of Caracas, 1954. Among his extensive exhibitions: *Section d'Or*, Salon des Indépendants, Paris, 1920; *Cubism and Abstract Art*, The Museum of Modern Art, New York, 1936; Venice Biennale, 1948, 1950; São Paulo Bienal, 1953 (sculpture prize); *II. Documenta*, Kassel, 1959. Died in Paris, 1954.

229. GUITAR AND CLARINET. 1920. Page 71  
Polychrome stone, 12 $\frac{3}{4}$  x 13 $\frac{1}{2}$ ", unique.

230. CUBIST WOMAN. 1921. Bronze, H. 4 $\frac{1}{2}$ ".

231. MATERNITY. 1932. Bronze, L. 55", 1/6. Page 71  
Signed on rear base, *HL 1/6*. Foundry mark on rear rim, *Valsuani*.

## FERNAND LÉGER

Born in Argentan, Normandy, 1881. Apprenticed to an architect in Caen, 1900 to Paris. Worked as architectural draughtsman. Studied at École des Arts Décoratifs and Académie Julian. Associated with cubists, 1910-14. Stage designs for Swedish Ballet, 1921-23; 1924 film *Ballet Mécanique*; 1916 collaborated on film *Dreams that Money can Buy*. Visits to United States, 1931, 1938, 1941-45. 1949 mosaic for church façade at Assy; 1951 stained glass window for church at Assy. Executed sculpture in later years of career. Died in Gif-sur-Yvette, 1955.

232. HEAD OF A WOMAN. 1950-52. Page 90  
Bronze bas-relief, 18 x 13", 1/8. Signed, *F. Léger 1/8*.

## WILHELM LEHMBRUCK

Born in Duisberg-Meiderich, Germany, 1881. Attended Kunstgewerbeschule, 1895-99 and Akademie, 1901-06, both in Düsseldorf. Visited Italy, 1905. Settled in Paris, 1910. Met Matisse, Derain, Brancusi. Friendship with Archipenko. Second trip to Italy, 1912. 1914 to Berlin. Lived in Zürich, 1917-18. Returned to Berlin, 1919 and was elected to Berlin Academy. Exhibitions before his death include: Cologne Sonderbund, 1912; Berlin Secession, 1916; Kunsthäus, Zürich, 1917. Died in Berlin, 1919.

233. TORSO. 1910-11. Bronze, H. 26½". Page 47  
Signed on back of base, *W. Lehmbruck*. Foundry mark on back, *Berlin*.

234. HEAD OF A GIRL. 1913. Bronze, H. 16". Page 47  
Signed on back, *W. Lehmbruck*. Foundry mark on back, *Valsuani*.

235. INCLINED TORSO OF A WOMAN. 1913. Page 46  
Cast stone, H. 36".

## ADRIEN LIEGME

Born in La Chaux-de-Fonds, Switzerland, 1922. Studied at art school in La Chaux-de-Fonds; stonecutting in Geneva. 1946 to Paris; studied at Atelier Ossip Zadkine; Académie de la Grande Chaumière. Visited United States, 1951-52. Exhibited at Salon des Réalités Nouvelles, Paris, 1959. First one-man show, 1960. Lives in Paris.

236. PERSONAGE. 1960. Bronze, H. 10". Page 122

## JACQUES LIPCHITZ

Born in Druskiniki, Lithuania, 1891. 1909 to Paris, studied at École des Beaux-Arts and Académie Julian. 1913 met Picasso; association with cubism. Friendship with Gris, Matisse, Modigliani. First one-man exhibition Galerie Léonce Rosenberg, Paris, 1920. Joined *Esprit Nouveau* group, 1922. First one-man exhibition in United States, Brummer Gallery, New York, 1935. 1939-40 lived in Toulouse. 1941 to New York. 1953 settled in Hastings-on-Hudson, New York, where he still lives. Recent major exhibitions include: retrospective, The Museum of Modern Art, New York, 1954; Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959.

237. HEAD. 1915. Bronze, H. 24". Page 69  
Signed on back with thumb mark and *Lipchitz*.  
Foundry mark, 2/7.

238. BATHER. 1915. Bronze, H. 32½", 2/7. Page 69

239. READER. 1919. Bronze, H. 30". Page 69  
Signed on bottom rear with thumb mark and *Lipchitz*.  
Foundry mark on bottom rear, 5/7.

240. MAN WITH GUITAR. c. 1922. Bronze plaque, 7½ x 10¼".

Signed on face at top, *J. Lipchitz*.

Foundry mark, *Valsuani*.

241. FIGURE. 1926-30. Bronze, H. 85¼". Page 101  
Signed on lower base, *J. Lipchitz 1926-30*.

242. RECLINING NUDE WITH GUITAR. 1928. Page 68  
Bronze, H. 16". Signed on rear base, *J. Lipchitz*.  
Foundry mark on rear base, *Valsuani*.

243. JOY OF ORPHEUS. 1938. Bronze, H. 18½". Page 100

244. RAPE OF EUROPA II. 1938. Bronze, H. 16½". Page 100  
Signed on top of base, *J. Lipchitz 7/7*.

245. BEGGAR SELLING FLOWERS. 1955-56. Bronze, H. 14½".  
Signed on rear of base with thumb print and *J. Lipchitz*.

## SEYMOUR LIPTON

Born in New York City, 1903. Studied at The College of the City of New York, 1922-23; Columbia University, 1923-27. Self-taught as sculptor. First one-man show, A.C.A. Gallery, New York, 1938. Recent exhibitions: São Paulo Biennal, 1957 (acquisition prize); Venice Biennale (special room), 1958; Pittsburgh International, 1958, 1961; *Art Since 1950*, Seattle World's Fair, 1962. Received grant from National Institute of Arts and Letters, 1958; Guggenheim Fellowship, 1960. Lives in New York City.

246. WINTER SOLSTICE NO. 2. 1957. Nickel and silver, H. 19".

247. MANDRAKE. 1959. Bronze on monel metal, H. 36". Page 186

## ARISTIDE MAILLOL

Born in Banyuls-sur-Mer, 1861. Studied at École des Beaux-Arts, Paris, under Cabanel and Gérôme. Worked as a painter and tapestry designer. Friendship with Bourdelle and Denis; met Gauguin. First showed sculpture at Salon, 1896. Abandoned tapestry and turned exclusively to sculpture because of failing eyesight, 1900. 1902 first one-man exhibition, Vollard's, Paris. Exhibited regularly at Salon d'Automne. 1908 visited Greece. First exhibition in United States, Albright Art Gallery, Buffalo, 1925. Book illustrations include: Virgil's *Eclogues*, 1912-13 (published 1925); Ovid's *Art of Love*, 1933; Verlaine's *Chansons pour Elle*, 1939. Lived in Banyuls and Marly-le-Roy. Died in Banyuls, 1944.

248. BATHER WITH RAISED ARMS. 1898. Bronze, H. 12¾".

249. YOUTH. 1910. Bronze, H. 39¾". Page 29  
Signed on base, *M.*  
Foundry mark on rear of base, *Alexis Rudier, Fondeur, Paris, #3*.

250. KNEELING NUDE. 1935. Bronze, H. 33½". Page 29  
 Signed on bottom, *A. Maillol 2/6*.  
 Foundry mark on rear, *Georges Rudier Fondeur, Paris*.

251. NYMPH. 1936-38. Bronze, H. 60¾". Page 28  
 Signed on rear of base, *M.* Foundry mark on rear of base, *Rudier*.

#### **GIONZIO MALDARELLI**

Born in Naples, 1892. To United States, 1910. Studied at Cooper Union; National Academy of Design; Beaux-Arts Institute, all in New York. To Paris, 1931. Executed commissions for Post Office Department, Washington, D. C.; St. Patrick's Cathedral, New York; New York Housing Authority. Teaches at Columbia University. Lives in New York City.

252. BIANCA NO. 2. 1951. Bronze, H. 9". Page 168  
 Signed on bottom of foot, *Maldarelli*.

#### **GIACOMO MANZU**

Born in Bergamo, 1908. At age of 11 worked with a carver and gilder, later as a stucco worker. Self-taught as an artist except for some sculpture classes at Accademia Cicognini, Verona, 1930 to Milan, where he now lives. First one-man exhibition, Galleria del Milione, Milan, 1932. Taught at Accademia Albertina, Turin, 1941 and Accademia Brera, Milan, 1943-54. Commissioned for bronze door for St. Peter's, Rome, 1950; central portal for Salzburg Cathedral. Represented in Venice Biennale, 1948 (sculpture prize), 1956.

253. SELF-PORTRAIT WITH MODEL AT BERGAMO. 1942. Bronze relief, 61 x 38½", unique. Page 133  
 Signed at bottom, *Manzu*. Foundry mark, *Fonderia MAF Milano*.

254. THE DEPOSITION. c. 1950. Bronze bas-relief, 13¾ x 9½".  
 Signed on back and foundry mark  
*Fonderia MAF Milano/MANZU*.

255. THE EXECUTION. 1950. Bronze bas-relief, 13 x 8¼".  
 Signed on back and foundry mark  
*Fonderia MAF Milano/MANZU*.

256. STANDING CARDINAL. 1954. Bronze, H. 66½". Page 131  
 Signed on rear at bottom, *Manzu*.  
 Foundry mark, *Fonderia MAF Milano*.

257. HEAD OF A WOMAN. 1954. Bronze, H. 19".  
 Signed and marked, *Fonderia MAF Milano/MANZU*.

258. DANCER. 1954. Bronze, H. 25½". Page 128  
 Signed and marked, *Fonderia MAF Milano/MANZU*.

259. GIRL IN CHAIR. 1955. Bronze, H. 44¾". Page 129  
 Signed on rear of chair, *Manzu*.  
 Foundry mark on rear of chair, *Fonderia MAF Milano*.

260. SEATED CARDINAL. 1955. Bronze, H. 35½".  
 Signed and foundry mark on rear at bottom,  
*Fonderia MAF Milano/MANZU*.

261. DANCER WITH SKIRT. 1956. Bronze, H. 80". Page 130  
 Signed and foundry mark on rear at bottom,  
*Fonderia MAF Milano/MANZU*.

262. BUST OF INGE NO. 2. 1956. Bronze, H. 24".  
 Signed and foundry mark, *Fonderia MAF Milano/MANZU*.

263. SECOND SKETCH FOR SALZBURG CATHEDRAL DOORS. 1957. Bronze bas-relief, 36¾ x 18½".

264. THIRD SKETCH FOR SALZBURG CATHEDRAL DOORS. 1957. Bronze bas-relief, 25¾ x 13¾".

265. ST. NOTBURGA. 1957. Bronze bas-relief, 13¾ x 13".

266. ST. MARTIN I. 1958. Bronze bas-relief, 8¼ x 8¼".

267. ST. MARTIN AND ST. SEVERIN. 1958. Bronze bas-relief, 21¼ x 19¾".

268. ST. CONRAD OF PARZHAM AND ST. FRANCIS. 1958. Bronze bas-relief, 13 x 12¾". Page 132

269. SITTING BEN. 1958. Bronze bas-relief, 10¼ x 10¼".

270. DOVE II. 1958. Bronze bas-relief, 11 x 10¾".

271. DUCK. 1958. Bronze bas-relief, 13¾ x 15¾".

272. DOLPHIN. 1958. Bronze bas-relief, 10¾ x 10¾".

273. ST. SEVERIN. 1958. Bronze bas-relief. 21¼ x 28¾". Page 132

#### **GERHARD MARCKS**

Born in Berlin, 1889. 1907 studied painting with Richard Scheibe. Taught at Kunstgewerbeschule, Berlin, 1918; at Bauhaus, Weimar, 1920-25; at Kunstgewerbeschule, Halle, 1925-33. Forbidden to exhibit by Nazis, 1946-50 taught at Landeskunstschule, Hamburg. Represented in Venice Biennale, 1954; *I. and II. Documenta*, Kassel, 1955, 1959. Has lived in Cologne since 1950.

274. OLD AND YOUNG WOMAN. 1945. Bronze, H. 23".  
 Monogrammed on front, top of base.  
 Foundry mark on rim of base, *Mariendorf Foundry II*.

275. GIRL WITH BRAIDS. 1950. Bronze, H. 45". Page 52  
 Signed and marked on top of base, *No. 2*.

276. SEATED GIRL. 1953. Bronze, H. 25". Page 52

277. CROUCHING ARAB. 1956. Bronze, H. 4¾".  
 Monogrammed on rear.  
 Foundry mark at bottom of base, *Mariendorf and R. H. Barth, BLN*.

## MAUINO MARINI

Born in Pistoia, 1901. Studied painting and sculpture at Accademia di Belle Arti, Florence. 1928-29 studied sculpture in Paris. Taught at art school of Villa Reale, Monza, 1929-40. 1940 appointed professor of sculpture, Accademia di Brera, Milan. Lived in Ticino, Switzerland, 1942-46. Since 1946 has lived in Milan and Forte dei Marmi. Has traveled to United States and throughout Europe, with several long visits to Paris. Included in Venice Biennale, 1950, 1952 (sculpture prize), 1954; Brussels World's Fair, 1958; *H. Documenta*, Kassel, 1959.

278. SUSANNA. 1943. Bronze, H. 28 $\frac{1}{2}$ ". Page 134  
Signed near foot, *MM*.

279. HORSE AND RIDER. 1950-53. Bronze, H. 81". Page 137  
Signed on back at top of base, *MM*.

280. BULL. 1953. Bronze, H. 33". Page 135  
Signed on back at top of base, *MM*.

281. CURT VALENTIN. 1953. Bronze, H. 9 $\frac{1}{2}$ ". Page 135  
Signed on back of neck at bottom, *MM*.

282. DANCER. 1954. Bronze, H. 65 $\frac{1}{2}$ ", 1/3. Page 136  
Signed on back of base at center, *MM*.

283. STANDING NUDE. Bronze, H. 16 $\frac{5}{8}$ ".

284. WOMAN SEATED, ARMS BEHIND BACK. Bronze, H. 25 $\frac{1}{4}$ ".

## MARISOL

Born in Paris, of Venezuelan parentage, 1930. Studied at École des Beaux-Arts, Paris. To New York, 1950; studied with Hans Hofmann and at Art Students League. Group exhibitions: Annuals, Stable Gallery, New York, 1954-57; *Festival of Two Worlds*, Spoleto, 1958; *Humor in Art*, Dallas Museum of Contemporary Art, 1958; Pittsburgh International, 1958; *Pan American Art*, Art Institute of Chicago, 1959; *The Art of Assemblage*, The Museum of Modern Art, New York, 1961. One-man shows: Leo Castelli Gallery, New York, 1958; Stable Gallery, New York, 1962. She lives in New York City.

285. UNTITLED. 1960. Bronze, H. 12". Page 195

## UMBERTO MASTROIANNI

Born in Fontana Liri, near Rome, 1910. First one-man exhibition, Genoa, 1931. Many exhibitions since then. Among recent group shows: Venice Biennale, 1950, 1952, 1954, 1958 (first prize for sculpture); Pittsburgh International, 1958, 1961; *H. Documenta*, Kassel, 1959. Teaches at Accademia di Belle Arti, Bologna. Lives in Turin.

286. HEAD. 1957. Bronze, H. 21 $\frac{1}{4}$ ". Page 138  
Signed on reverse, *Mastroianni*.

## EWALD MATARÉ

Born in Aachen, Germany, 1887. Studied painting and graphics, Berlin Academy, with Kampf and Corinth, 1907-14. Self-taught as a sculptor. 1911-12 contact with Blaue Reiter Group, Munich. Taught at Düsseldorf Academy, 1932. Recent exhibitions include: Pittsburgh International, 1958; *H. Documenta*, Kassel, 1959. Lives in Büderich, Germany.

287. RECLINING BULLOCK. Page 49  
Bronze, H. 3 $\frac{1}{2}$ ", edition of 12. Monogrammed on rear.

288. RAM'S HEAD. Bronze, H. 4". edition of 12.  
Monogrammed at bottom.

## HENRI MATISSE

Born in Le Cateau, 1869. 1891 studied in Paris with Bouguereau and Moreau. First sculpture, 1899. Studied sculpture briefly with Bourdelle at La Grande Chaumière, 1900. Exhibited at Salon des Indépendants from 1901, at Salon d'Automne from 1903. One-man show, Ambroise Vollard's, 1904. Leader of the Fauves. 1908 exhibited in New York, Moscow and Berlin. Showed bronzes and terra cottas at Salon d'Automne, 1908. Returned to sculpture often during subsequent career. 1910 to Spain; 1911 to Moscow; 1911-13 trips to Morocco. Designed Vence chapel, completed in 1951. Died in Nice, 1954.

289. BUST OF A WOMAN. 1900. Bronze, H. 24 $\frac{1}{2}$ ". Page 75  
Signed on back of base, *HM*.

290. SLAVE. 1900-03. Bronze, H. 36 $\frac{1}{4}$ ". Pages 76, 77  
Signed on back of base, *HM 7/10*.

291. DECORATIVE FIGURE. 1903. Bronze, H. 29". Pages 78, 79  
Signed on side, *HM 1903*.  
Foundry mark on rim of base, rear, *Valsuani*.

292. SEATED NUDE, ARMS BEHIND BACK. 1904.  
Bronze, H. 11 $\frac{1}{2}$ ".  
Signed, *HM 3/10*.  
Foundry mark, *Valsuani*.

293. RECLINING FIGURE IN CHEMISE. 1905.  
Bronze, H. 5 $\frac{3}{4}$ ".  
Signed on rear, *HM*.  
Foundry mark on edge, *Valsuani*. Edition of 10.

294. MARGUERITE. 1906. Bronze, H. 5 $\frac{1}{2}$ ".  
Signed on back, *HM 6*.  
Foundry mark on side, *Valsuani*.

295. THE DANCE. 1906. Bronze, H. 16 $\frac{3}{4}$ ".  
Signed on back of base, *HM 1/10*.  
Foundry mark on back of base, *Valsuani*.

296. LARGE SEATED NUDE. 1907. Bronze, H. 16 $\frac{1}{2}$ ". Page 81  
Signed on back, *HM 10/10*.  
Foundry mark on back, *Valsuani*.

297. TWO NEGRESSES. 1909. Bronze, H. 18½". Page 80  
 Signed on back, *Henri Matisse 1/10*.  
 Foundry mark on back, *A. Bingen & Eustenoble, Paris*.

298. RECLINING NUDE. c. 1919. Terra cotta, L. 19". Page 82  
 Marked on rear of base, *Henri Matisse 1/5*.

299. RECLINING NUDE NO. 2. c. 1929. Bronze, H. 7½". Page 82  
 Signed and marked behind supporting elbow, *HM 7/10*.

300. VENUS IN A SHELL. 1931. Bronze, H. 13". Page 81  
 Signed on back of base at top, *HM 3/10*.  
 Foundry mark on back of base, *Valsuani*.

#### **MATTA (Roberto Matta Echaurren)**

Born in Santiago, Chile, 1912. 1933 graduated from School of Architecture, Santiago. Studied architecture for three years in Le Corbusier's office, Paris. 1937 began painting; joined Surrealist group, Paris. To United States, 1939; 1941 visited Mexico, then worked in Madrid, Paris, New York and Rome. Recent exhibitions include: *II. Documenta*, Kassel, 1959; *Art Since 1950*, Seattle World's Fair, 1962. Lives in Paris.

301. SCULPTURE. 1958. Bronze and iron, H. 23". Page 119  
 Signed on base, *MATTA 46*.  
 Foundry mark at bottom, *Susse Fondeur Paris*.

#### **BERNARD MEADOWS**

Born in Norwich, England, 1915. Studied at Norwich School of Art; Royal College of Art, London. After service in RAF during war, resumed sculpture, working often as assistant to Moore. Exhibitions include: Venice Biennale, 1952; São Paulo Bienal, 1957; Pittsburgh International, 1958, 1961. Lives in London.

302. BUMPUS BIRD HEAD. 1959. Bronze, H. 41½".  
 303. ARMED BUST. 1961. Bronze, H. 19". Page 157

#### **LUCIANO MINGUZZI**

Born in Bologna, 1911. Studied at Accademia di Belle Arti, Bologna. First exhibition, Florence, 1931. Since then has exhibited widely in Europe and United States. Represented in Venice Biennale, 1948, 1950 (sculpture prize), 1952, 1954, 1960 (special room); São Paulo Bienal, 1951; *The New Decade*, The Museum of Modern Art, New York, 1955; *II. Documenta*, Kassel, 1959. First one-man show in New York, Catherine Viviano Gallery, 1956. Received third prize, Unknown Political Prisoner Competition, London, 1953. Teaches at Accademia di Brera, Milan, where he lives.

304. THE SHADOWS. 1956-57. Bronze, H. 70". Page 139  
 Signed, *MINGUZZI*.

#### **JOAN MIRÓ**

Born in Barcelona, 1893. 1919 to Paris. 1922 exhibited in international Dada exhibition, Paris; 1925 participated in first Surrealist group exhibition, Paris. Executed décor for Diaghilev Ballet, 1925. Sculptures of combined objects and fantastic forms, 1930's. Murals: 1937 Paris Exposition; Terrace Plaza Hotel, Cincinnati, 1947; Graduate Center, Harvard University, Cambridge, Mass., 1950-51. Continued to execute sculpture in 1940's and 1950's. Works frequently in ceramic in collaboration with Artigas. Received Guggenheim International Award, 1953. Lives in Palma, Mallorca.

305. PERSONAGE. 1953. Black marble, H. 38". Page 120  
 Signed on rim of base, *MIRO*.

306. PERSONAGE. 1953. Bronze, H. 12½".  
 Signed inside base, *Miró 1/8*.  
 Foundry mark, *V. Gimeno Fundit, Barnu*.

#### **AMEDEO MODIGLIANI**

Born in Leghorn, Italy, 1884. Studied painting in Italy. 1906 to Paris. Exhibited at Salon des Indépendants, 1908, 1910, 1911; Salon d'Automne, 1912. Friendship with Brancusi, who encouraged him to begin sculpture. 1910-14 concentrated almost exclusively on sculpture. 1914-15 met Leopold Zborowski who became his friend and dealer and introduced him to dealer Paul Guillaume. First one-man exhibition, Galerie Berthe Weill, Paris, 1917. 1918 to south of France. 1919 exhibited at Salon d'Automne and Hill Gallery, London. Died in Paris, 1920.

307. HEAD. c. 1910. Stone, H. 19¾". Page 83  
 308. HEAD. c. 1917, cast 1950. Bronze, H. 19¾".  
 Foundry mark on back of neck, *Alexis Rudier*.  
 Edition of 3.

#### **HENRY MOORE**

Born in Castleford, Yorkshire, 1898. Studied at Leeds School of Art, 1919; received Royal Exhibition Scholarship in Sculpture, 1921, and attended Royal College of Art, London. 1925 received Royal College of Art Travelling Scholarship; visited Paris, Rome, Florence, Ravenna. First one-man exhibition, Warren Gallery, London, 1928. First public commission, relief for façade of London Underground Railway Headquarters, 1928. Commissioned by War Artists Advisory Committee to make drawings of underground shelters, 1940, and coal mine drawings, 1941. 1946 first visit to United States on occasion of retrospective, The Museum of Modern Art, New York. Prizes include Venice Biennale, International Sculpture Prize, 1948; São Paulo Bienal, International Prize for Sculpture, 1953; International Art Exhibition, Tokyo, Foreign Ministers Prize, 1959. Retrospectives throughout Europe and United States. Most recent major exhibition in United States, M. Knoedler and Co., New York, 1962. Lives in Hertfordshire.

309. MOTHER AND CHILD. 1931. Alabaster, H. 13". Page 144

310. COMPOSITION. 1934. Bronze, L. 16 $\frac{7}{8}$ ". Signed on reverse, *Moore 1/9*.

311. CARVING. 1935. Cumberland alabaster, H. 11 $\frac{1}{2}$ ".

312. FAMILY GROUP. 1943. Bronze, H. 6".

313. FAMILY GROUP. 1945. Bronze, H. 17 $\frac{3}{4}$ ". Page 145

314. ROCKING CHAIR NO. 2. 1950. Bronze, H. 11". Foundry mark, *Valsuani*. Edition of 6.

315. INTERIOR-EXTERIOR RECLINING FIGURE. 1951. Page 144. Bronze, H. 13 $\frac{1}{2}$ ". Signed on rear at bottom, *MOORE*. Edition of 8.

316. STANDING FIGURE NO. 1. 1952. Bronze, H. 9 $\frac{1}{2}$ ". Signed back of base, *MOORE*.

317. LEAF FIGURE NO. 1. 1952. Bronze, H. 19".

318. LEAF FIGURE NO. 2. 1952. Bronze, H. 18 $\frac{3}{4}$ ".

319. DRAPED RECLINING FIGURE. 1952-53. Page 148. Bronze, H. 41". Foundry mark top of base, *Susse Fondeur Paris*.

320. KING AND QUEEN. 1952-53. Bronze, H. 64 $\frac{1}{2}$ ". Edition of 5.

321. FIGURE RECLINING ON ONE ELBOW. 1952-53. Bronze, L. 24". Edition of 7.

322. RECLINING FIGURE (EGYPTIAN). 1952-53. Bronze, L. 8 $\frac{1}{2}$ ". Edition of 9.

323. WOMAN ON STEPS. c. 1953? Bronze, H. 6 $\frac{1}{2}$ ".

324. WARRIOR'S HEAD. 1953. Bronze, H. 10".

325. MOTHER AND CHILD. 1953. Bronze, H. 20".

326. SEATED WOMAN ON BENCH. 1953. Bronze, H. 8 $\frac{1}{2}$ ".

327. RECLINING FIGURE IV. 1954. Bronze, L. 24".

328. UPRIGHT MOTIF NO. 3. 1955. Bronze, H. 10". Edition of 9.

329. GLENKILN CROSS. 1955-56. Bronze, H. 132". Page 149. Edition of 6.

330. FALLING WARRIOR. 1956-57. Page 147. Bronze, L. 52". Edition of 10.

331. SEATED WOMAN. 1956-57. Bronze, H. 57". Page 150. Edition of 6.

332. SEATED FIGURE AGAINST CURVED WALL. 1956-57. Bronze, H. 22". Edition of 12.

333. SEATED GIRL AGAINST SQUARE WALL. 1958. Bronze, H. 9 $\frac{1}{2}$ ".

334. THREE MOTIFS AGAINST WALL NO. 2. 1959. Bronze, L. 41", 4/10.

335. HELMET HEAD NO. 3. 1960. Bronze, H. 11 $\frac{1}{2}$ ", 4/10. Page 145

### ROBERT MÜLLER

Born in Zürich, 1920. Studied with Germaine Richier, 1939-44. 1947 to Italy; 1950 settled in Paris. First one-man show, Paris, 1954. Exhibitions include: Venice Biennale, 1956, 1960; São Paulo Bienal, 1957; Pittsburgh International, 1958, 1961; *II. Documenta*, Kassel, 1959. Lives in Villiers-le-Bel, France.

336. RITTERSPORN. 1958. Welded iron, H. 46 $\frac{1}{2}$ ". Page 122

### ELIE NADELMAN

Born in Warsaw, 1882. Briefly attended Warsaw Academy; studied in Kracow. To Munich, where he studied Greek sculpture and 18th and 19th century dolls at the Glyptothek and Bayerisches National Museum. To Paris, ca. 1900. Worked briefly at Atelier Colarossi, ca. 1904. First one-man exhibition Galerie Druet, 1909. Represented in Armory Show, New York, 1913. To United States, 1914. Lived in New York City. First one-man show in New York, Stieglitz' Gallery 291, 1915. 1919 settled in Riverdale. After ca. 1930 withdrew almost entirely from exhibitions. Died in 1946. Memorial exhibition, The Museum of Modern Art, New York, 1948.

337. FIGURE STUDY. 1913. Gilded bronze, H. 12 $\frac{1}{4}$ ".

338. HORSE. c. 1914. Bronze, H. 12 $\frac{3}{4}$ ". Page 165

339. HOST. c. 1917. Painted cherry wood, H. 29".

340. THE HOSTESS. 1918. Painted cherry wood, H. 32 $\frac{1}{2}$ ". Page 165

341. CIRCUS PERFORMER. c. 1919. Painted cherry wood, H. 31 $\frac{3}{4}$ ".

342. ORCHESTRA CONDUCTOR. c. 1919. Wood, H. 37".

343. HEAD OF BAUDELAIRE. c. 1936. Page 164. Marble, H. 17".

### REUBEN NAKIAN

Born in New York, 1897. Worked with Manship and LaChaise. First exhibition, 1922. Received Guggenheim Fellowship, 1931. One-man exhibitions include: Downtown Gallery, New York, 1930, 1933, 1935; Egan Gallery, New York, 1949, 1950, 1952, 1962. Awarded sculpture prize, São Paulo Bienal, 1961. Lives in Stamford, Connecticut.

344. ECSTASY. 1947. Bronze, H. 12". Page 174. Signed on reverse of head, *Nakian*.

345. NYMPH. 1959-60. Terra cotta, 10 x 11½".

346. NYMPH. 1959-60. Grey terra cotta, 10½ x 9½".

347. NYMPH AND CUPID. 1959-60. Page 174  
Terra cotta, 10½ x 13¼".

348. NYMPH. 1959-60. White terra cotta, 9½ x 9½".

349. NYMPH AND CUPID. 1959-60. Terra cotta, 11 x 9".

350. NYMPH AND CUPID. 1959-60. Page 180  
Black terra cotta, 10 x 12".

351. EUROPA SERIES. 1960. Bronze, H. 12".  
Signed on reverse, *Nakian*.  
Foundry mark, *Ronan Bronze Works, Inc., N. Y.*

#### LOUISE NEVELSON

Born in Kiev, Russia, 1900. To United States, 1905. 1929-30 studied at Art Students League, New York, with Kenneth Hayes Miller; 1931 with Hans Hofmann, Munich. Archaeological studies in Mexico and Central America. First one-man show, Nierendorf Gallery, New York, 1940. Recent exhibitions include *16 Americans*, The Museum of Modern Art, New York, 1959; *The Art of Assemblage*, The Museum of Modern Art, New York, 1961; Pittsburgh International, 1961. Lives in New York City.

352. MOUNTAIN WOMAN. 1947. Page 203  
Terra cotta, H. 9".

#### COSTANTINO NIVOLA

Born in Orani, Sardinia, 1911. Worked as a mason. Graduated from Istituto Superiori d'Arte, Monza, Milan. 1936-38 Art Director, Olivetti Corporation. Executed many murals, including some for Italian Pavilion, Paris World's Fair, 1937. To United States, 1939. Director, Design Workshop, Harvard University Graduate School of Design, 1954-57. Numerous exhibitions, including retrospective, Columbia University School of Architecture, New York, 1962. Lives in New York City.

353. THE MOTHER. 1953. Page 205  
Sand and plaster (relief), 20 x 16½".

#### ISAMU NOGUCHI

Born in Los Angeles, 1904, of Japanese and American parentage. Lived in Japan as a child. Apprenticed to a cabinet-maker. Returned to United States, 1918. Took pre-medical course, Columbia University, 1923; studied briefly at Leonardo da Vinci Art School and East Side Art School, New York, 1924. 1927-28 in Paris on

Guggenheim Fellowship, worked with Brancusi. Associated with Calder and Giacometti. 1929-31 studied drawing in Peking and worked as potter in Kyoto. First one-man exhibition, Eugene Schoen Gallery, New York, 1929. Public commissions include relief for Associated Press Building, Rockefeller Center, New York, 1938; sculpture for gardens of UNESCO Building, Paris, 1958. Has designed décor for Martha Graham dance company, furniture and lamps. Since 1952 has lived near Tokyo and in New York.

354. IRON WASH. 1957. Iron, H. 9". Page 180  
Only cast to date; three others due.

355. LEKYTHOS. 1958. Greek marble, H. 13". Page 180

#### TOSHIRO ODATE

Born in Tokyo, 1930. Attended art school, Tokyo, 1950-54. 1957 entered National Chiba University. To United States, 1958. Participated in group exhibitions at Graham Gallery, New York, 1959; Houston Museum of Fine Arts, 1959. First one-man exhibition at Radich Gallery, New York, 1962.

356. TOKOBASHIURA. 1962. Oak, H. 30". Page 195  
Signed on reverse, *To*.

#### NATHAN OLIVEIRA

Born in Oakland, California, 1928. Studied at Mills College, Oakland, with Max Beckmann; received MFA from California College of Arts and Crafts, 1952. Taught at California School of Fine Arts, San Francisco; presently guest instructor, University of Illinois, Urbana. Awards include Tiffany Award for Graphic Arts. Among group exhibitions: *New Images of Man*, The Museum of Modern Art, New York, 1959; I. Paris Biennale, 1959. One-man shows: Alan Gallery, New York, 1958, 1960; Krannert Art Museum, Urbana, 1961; Walker Art Center, Minneapolis, 1961. Lives in Piedmont, California.

357. WOMAN STANDING IN OPEN BOX. 1960. Page 201  
Bronze, H. 14", unique. Signed at top, *Oliveira 60*.

#### EDUARDO PAOLOZZI

Born in Edinburgh, Scotland, 1924. Studied at Edinburgh College of Art and Slade School, London. 1947-50 worked in Paris. First one-man exhibition, Mayor Gallery, London, 1947. Received International Art Council Commission for Festival of Britain, 1951; British Critic's Prize, 1953. Exhibitions include Venice Biennale, 1952, 1954, 1960. II. *Documenta*, Kassel, 1959. Most recent one-man show in New York, Betty Parsons Gallery, 1962. Lives in London.

358. STANDING FIGURE. 1958. Bronze, H. 26".  
Signed on front, *Eduardo Paolozzi, London, 58.*

359. LARGE FROG. 1958. Bronze, H. 36".  
Signed on base, *Eduardo Paolozzi, London, 58.6.7.*

#### PHILIP PAVIA

Born in Connecticut, 1912. Studied at Stone Carving School, Greenwich, Connecticut; Beaux-Arts School, New York, 1930; Art Students League, New York, 1931-33. Traveled extensively in Europe, 1933-37. A founder of *The Club*, New York, 1948. Was founder and editor of magazine *It Is*. Exhibits at Kootz Gallery, New York. Included in Pittsburgh International, 1961. Lives in New York City.

360. HORSETAIL. 1961. Bronze, H. 6'6".

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#### ALICIA PENALBA

Born in Buenos Aires, 1918. To France on French government grant, 1948. Exhibitions include: Salon de Mai, Paris, 1952; Salon de la Jeune Sculpture, Paris, 1952-57; Park Middelheim, Antwerp, 1953, 1955; Pittsburgh International, 1958; *II. Documenta*, Kassel, 1959. One-man show in New York, Otto Gerson Gallery, 1960. Lives in Paris.

361. THE SPARKLER. 1957.  
Bronze and stone, H. 44½", base 20".  
Signed at bottom, *Penalba 1/4.*

Foundry mark along bottom edge, *cassef ref Paris.*

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#### ANTOINE PEVSNER

Born in Orel, Russia, 1886. Brother of Naum Gabo. Studied at Kiev Art Academy, 1902-09; at St. Petersburg Art Academy, 1910. Visited Paris, 1911; settled in Paris, 1913. Friendship with Modigliani and Archipenko. 1914-17 Oslo. 1917 appointed professor at Moscow Art Academy where he taught with Gabo, Tatlin and Malevitch. Wrote with Gabo *Realist Manifesto*, statement of Constructivist theories, 1920. To Berlin, 1923. Late 1923 settled in Paris again. 1931 founding member of *Abstraction-Création* group. 1946 a founder of *Réalités Nouvelles* group. Extensive exhibitions include Kunsthalle, Basel, 1934; The Museum of Modern Art, New York, 1948 (with Gabo); retrospective, Musée d'Art Moderne, Paris, 1957; *II. Documenta*, Kassel, 1959. Died in Paris, 1962.

362. CONSTRUCTION IN SPIRAL. 1943. Bronze, H. 21¼". Page 95  
Signed on back of base, *Pevsner/No. 1/1943.*  
Foundry mark on back of base, *Susse.*

#### PABLO PICASSO

Born in Malaga, Spain, 1881. To Barcelona, 1895. Carved, modeled and constructed sculpture occasionally during early career. 1900-01 trips to Madrid and Paris. 1904 settled in Paris. 1907 met Braque with whom he developed cubism; executed cubist sculpture concurrently with paintings. Turned again to sculpture, 1929-34, working in many directions, notably metal constructions with technical assistance from Gonzalez. Set up sculpture studio at Boisgeloup, 1933; began working in a larger scale. *Guernica*, 1937. Lived in Royan, near Bordeaux, 1939-40. Since 40's has concerned himself often with sculpture, executing human figures and animals in a variety of styles and media. Has lived in the south of France since 1946. Recent retrospectives: Paris, 1955; New York, 1959; London, 1960.

363. HEAD OF A JESTER. 1905. Bronze, H. 16¼". Page 84  
Signed near bottom, *Picasso.*

364. HEAD OF A MAN. c. 1905. Bronze, H. 6¾".  
Signed on side at bottom, *Picasso.*

365. HEAD. 1905. Bronze, H. 14¼", 5/9. Page 84  
Signed, *Picasso*, bottom.  
Foundry mark, *Valsuani.*

366. HEAD OF A WOMAN. 1906. Bronze, H. 4½".  
Signed on back of head, *Picasso.*

367. HEAD OF A WOMAN. 1908. Bronze, H. 7¼", 5/6.

368. HEAD OF FERNANDE OLIVIER (CUBIST HEAD). 1909.  
Bronze, H. 16", 1/9. Pages 57, 85  
Foundry mark, *Valsuani.*

369. HEAD OF A WOMAN. 1951. Bronze, H. 21½". Page 86

370. LITTLE OWL. 1952. Painted bronze, H. 10¼". Page 87  
Foundry mark at bottom, *Valsuani.*

371. FAWN. 1955. Gilded bronze plaque, 10 x 10". Page 87  
Signed on front, *Picasso 2/5*, dated 28.6.55.

#### ANTOINE PONCET

Born in Paris, 1928. Son of Swiss painter Marcel Poncet, grandson of Maurice Denis. Worked in father's stained glass and mosaic workshop. 1942 worked with Richier, Zürich; 1942-45 studied at École des Beaux-Arts, Lausanne. To Paris, 1947. 1952-55 worked with Arp. From 1952 exhibited at Salon de la Jeune Sculpture, Salon de Mai, Salon des Réalités Nouvelles, Paris. Participated in Venice Biennale, 1956. One-man show, Galerie Iris Clert, Paris, 1959. Lives in St. Germain-en-Laye, near Paris.

372. ARBRALU (FORMÉCLAT). 1961. Page 109  
Bronze, H. 17¼", 1/5.

## HERNARD REDEK

Born in Czernowitz, Russian Ukraine (then part of Austrian Empire), 1897. To Prague, 1930. Studied sculpture and graphics at Academy of Fine Arts, Prague. 1935 first sculpture exhibition, Manes Gallery, Prague. To France, 1939. To Cuba, 1941. To New York, 1943. Recent one-man exhibitions include: World House Galleries, New York, 1959; retrospective, Whitney Museum of American Art, New York, 1961. Lives in New York City.

373. SMALL CELLO PLAYER. 1955. Bronze, H. 15 $\frac{1}{2}$ ", 6/6.  
374. HEAD OF GOOD SAMARITAN. 1955. Bronze, H. 10", 2/3. Signed on inside of base, *Reder 2 II 1955*.

## AUGUSTE RENOIR

Born in Limoges, 1841; family moved to Paris, 1845. Apprenticed to a porcelain painter, later studied with Gleyre at École des Beaux-Arts, Paris. Accepted in Salon, 1867, after two rejections. Met Manet, 1867. 1874 active in organization of Impressionist group and exhibited in their first exhibition. 1880 broke away from the group. 1904 retrospective at Salon d'Automne. First sculpture, 1907. Later more ambitious work, executed by sculptor-assistant Guino, c. 1913-18. Experimented with colored terra cotta. Died in Cagnes, 1919.

375. SMALL STANDING VENUS. 1913. Bronze, with base, H. 33 $\frac{1}{2}$ ". Signed on base of figure, *Renoir*.  
376. PORTRAIT OF MME. RENOIR. c. 1915. Bronze, H. 23 $\frac{1}{2}$ ".  
377. HEAD OF A WOMAN. c. 1918. Bronze, H. 14". Signed on back of neck, *Renoir*. Foundry mark on hair, *Alexis Rudier*.  
378. PIPE PLAYER. 1918. Bronze relief, 24 x 17 $\frac{1}{2}$ ". Signed at bottom, *Renoir*. Foundry mark at bottom, *Valsuani*, 3/20.  
379. GIRL WITH TAMBOURINE NO. 1. 1918. Bronze relief, 23 x 17 $\frac{1}{4}$ ". Signed at lower front, *Renoir*. Foundry mark on side, *Valsuani*, 1/20.

## GERMAINE RICHLIER

Born in Grans, France, 1904. 1922-25 attended École des Beaux-Arts, Montpellier. 1925-29 in Paris, pupil and assistant of Bourdelle; exhibited at Salon d'Automne and Tuileries. 1934 first one-man exhibition, Galerie Max Kaganovitch, Paris. 1936 received Blumenthal Prize for Sculpture, Switzerland and south of France, 1939-45. Settled in Paris. Executed sculpture with col-

ored backgrounds painted by Hartung and Vieira da Silva. Exhibitions include São Paulo Bienal, 1951 (sculpture prize); Venice Biennale, 1952, 1954; retrospective, Musée d'Art Moderne, Paris, 1956; Brussels World's Fair, 1958. Illustrated Rimbaud's *Les Illuminations*; de Solier's *Contre Terre*; Pliny's *Natural History*. Died in Montpellier, 1959.

380. FIGURE WITH UPRAISED ARM (MAN OF THE FOREST). 1945. Bronze, H. 16 $\frac{1}{4}$ ". Signed on back of base at top, *G. Richier*. Foundry mark on back of base, *Valsuani*.  
381. LEAF. 1948. Bronze, H. 54 $\frac{1}{2}$ ". Signed, *G. Richier*. Foundry mark, *Susse Fondeur*.  
382. LARGE WARRIOR. 1953. Bronze, H. 13 $\frac{1}{2}$ ". Signed on back, *G. Richier*. Foundry mark on back, *Valsuani*.  
383. MAN OF THE NIGHT. 1953-54. Bronze, H. 11". Foundry mark on back, *Valsuani*.  
384. GRAIN. 1955. Bronze, H. 57". Signed on back of base, *G. Richier*. Foundry mark on back of base, *Valsuani*.

## LARRY RIVERS

Born in New York, 1923. Studied at Juilliard School of Music, New York; New York University; with Hans Hofmann, New York. First one-man exhibition, Jane Street Gallery, New York, 1949. Numerous shows of both painting and sculpture since then. One-man exhibitions of sculpture: Stable Gallery, New York, 1954; Martha Jackson Gallery, New York, 1960. Important group shows include: São Paulo Bienal, 1957; Pittsburgh International, 1958, 1961. Illustrated *Second Avenue*, poems by Frank O'Hara, 1960. Lives in Southampton, New York.

385. HEAD. 1958. Steel, H. 18 $\frac{3}{4}$ ". Page 201

## INGO ROBES

Born in Cleveland, 1885. Studied at Cleveland School of Art; National Academy of Design, New York; Académie de la Grande Chaumière, Paris, with Bourdelle. Active first as a painter. Has exhibited in Annuals, Whitney Museum of American Art, New York, since 1933. Retrospective, Whitney Museum of American Art, 1960. Has taught at Hunter College, New York; Boston Museum School of Art. Lives in New York City.

386. SONG. 1934. Bronze, H. 60". Signed on bottom, *Robes*. Foundry mark, *Roman Bronze Works, Inc.*, 1/4. Page 172

## AUGUSTE RODIN

Born in Paris, 1840. Began studying, 1854 at La Petite École under Boisblandran; later under Barye. Rejected from École des Beaux-Arts. Worked in studio of Carrière-Belleuse more than ten years, executing architectural ornament; then as sculptor's assistant. Brussels, 1871-76, where he executed architectural sculpture. Visited Italy to study Michelangelo and Germany to see Gothic cathedrals. Returned to Paris, exhibited in Salon, 1877. 1880 received first public commission: *Gates of Hell*, portal for Musée des Arts Décoratifs. Among his most important monuments: *The Burghers of Calais*, which met with widespread criticism; *Balzac*, which was refused by the Société des Gens de Lettres. Joint exhibition with Monet, 1889. Retrospective, Paris Exposition, 1900. Died in Meudon, 1917.

387. MAN WITH BROKEN NOSE, MASK. 1864. Page 17  
Bronze, H. 12 $\frac{1}{4}$ ". Signed at bottom, *A. Rodin*.  
Foundry mark on side, *Alexis Rudier Fondeur, Paris*.

388. HEAD OF ST. JOHN THE BAPTIST. 1879. Bronze, H. 10 $\frac{1}{2}$ ".  
Signed at front, *A. Rodin*.  
Foundry mark at front, *Alexis Rudier Fondeur, Paris*.

389. HEAD OF SORROW. 1882. Bronze, H. 9 $\frac{1}{4}$ ".  
Signed at bottom, *A. Rodin*.  
Foundry mark on back, *Georges Rudier*.

390. CROUCHING WOMAN. 1882. Bronze, H. 12 $\frac{1}{2}$ ". Page 22  
Signed on side, *A. Rodin*.  
Foundry mark, *Alexis Rudier*.

391. THE BURGHERS OF CALAIS. 1884-88. Pages 19, 20, 21  
Bronze, 85 x 98 $\frac{1}{8}$  x 78".  
Signed top of base, *A. Rodin*.  
Foundry mark edge of base, *Alexis Rudier*.

392. IRIS, MESSENGER OF THE GODS. 1890-91. Page 23  
Signed at front at bottom, *Rodin*.  
Initials *RBW* on bottom at back.

393. BUST OF BALZAC. 1893-95. Bronze, H. 18 $\frac{1}{4}$ ". Page 25  
Signed, *A. Rodin*.  
Foundry mark on rear, *Alexis Rudier Fondeur, Paris*.

394. HEAD OF BALZAC. 1893-95. Bronze, H. 7 $\frac{1}{4}$ ".  
Cast by A. Rudier, No. 2.

395. SPIRIT OF MELANCHOLY. 1898. Bronze, H. 5 $\frac{3}{4}$ ".  
Signed at bottom of neck, *A. Rodin*.  
Foundry mark on back of neck, *Alexis Rudier*.

396. HEAD OF BAUDELAIRE. 1898. Bronze, H. 8". Page 24

397. TORSO. 1909. Bronze, H. 32 $\frac{1}{2}$ ", 2/10. Page 26  
Signed in front, *A. Rodin*.  
Marked on base, *Musée Rodin 1959*.

## FEMME AU CRABBE. Bronze, H. 8 $\frac{1}{8}$ ".

Signed on side, *A. Rodin*.  
Foundry mark, *Rudier, Paris*.

## STUDY OF NUDE. c. 1909. Bronze, H. 15", 7/12.

Signed on base, *A. Rodin No. 7*.  
Cast by the Musée Rodin in 1959.

## JAMES ROSATI

Born in Washington, Pennsylvania, 1912. Studied violin. Turned to sculpture, worked with Frank Vittor, Pittsburgh. Worked on W.P.A. Federal Art Project. Has taught at Pratt Institute and Cooper Union, New York; Visiting Critic in Sculpture, Yale University, 1950, 1961, 1962. Received Brandeis University Creative Arts Award, 1960; Frank Logan Medal and Prize for Sculpture, Art Institute of Chicago, 1962. Group shows since 1951. One-man exhibitions: Peridot Gallery, New York, 1954; Otto Gerson Gallery, New York, 1959, 1962. Has lived in New York City since 1943.

## HEAD. 1956. Marble, H. 23 $\frac{3}{4}$ ". Monogrammed.

## HAMADRYAD. 1957-58. Marble, H. 35". Page 181

## HEAD. 1960. Bronze, H. 10".

## MEDARDO ROSSETTI

Born in Turin, 1858. Worked as painter until 1880. Entered Accademia di Brera, Milan, 1881; dismissed, 1883. In Paris, 1884-85; worked in atelier of Dalou, met Rodin. 1884 exhibited in Milan, Paris and Rome. Returned to Paris, 1889, where he spent most of his active career. 1900 showed at Paris Exposition; 1904 exhibited with Rodin, Salon d'Automne, Paris. Works not extensively exhibited in Italy until 1910. Died in Milan, 1928. 1929 first retrospective, Salon d'Automne, Paris.

## THE JANITOR. 1882. Bronze, H. 14 $\frac{1}{2}$ ".

## CARNE ALTRUI. 1883. Bronze, H. 14 $\frac{1}{4}$ ". Page 30

## THE DOORKEEPER. 1883. Wax, H. 15 $\frac{1}{2}$ ".

## THE GOLDEN AGE. 1886. Wax, H. 17".

## SICK MAN IN HOSPITAL. 1889. Page 31 Plaster, H. 9".

## THE BOOK MAKER. 1894. Bronze, H. 17 $\frac{1}{2}$ ". Page 31

## CHILD IN POORHOUSE. 1893. Wax, H. 17 $\frac{3}{4}$ ".

## THEODORE HOSZAK

Born in Poznan, Poland, 1907. Family moved to United States, settled in Chicago, 1909. Studied at Chicago Art Institute; National Academy of Design, New York; Columbia University, New York. Received traveling fellowship from Art Institute of Chicago, 1928. Europe, 1929-31. 1932 settled in New York City, where he still lives. Taught at Art Institute of Chicago, 1927-29; Design Laboratory, W.P.A. Federal Art Project, New York, 1937-39; Sarah Lawrence College, Bronxville, 1940-. First one-man exhibition (lithographs), Allerton Galleries, Chicago, 1928. Recent major exhibitions: Retrospective, Whitney Museum of American Art, New York, 1956 (circulated to Walker Art Center, Minneapolis; Los Angeles County Museum; San Francisco Museum of Art; Seattle Art Museum); Venice Biennale, 1959 (special room); *New Images of Man*, The Museum of Modern Art, New York, 1959.

410. INVOCATION I. 1947. Steel, H. 29 $\frac{3}{4}$ ", unique. Page 184

411. NIGHT BLOOM. 1950. Steel, H. 14 $\frac{1}{2}$ ", unique.

Signed on front of base, *Theodore Roszak*.

## JULIUS SCHMIDT

Born in Stamford, Connecticut, 1923. Received BFA, 1952, MFA, 1955 from Cranbrook Academy of Art, Bloomfield Hills, Michigan; studied at Atelier Ossip Zadkine, 1953; Accademia di Belle Arti, Florence, 1954. Has taught extensively, most recently at Kansas City Art Institute, 1954-59; Rhode Island School of Design, Providence, 1959-60; University of California, Berkeley, 1961-62. Group exhibitions include: Annual Exhibition of Sculpture and Drawings, Whitney Museum of American Art, New York, 1960, 1961; Pittsburgh International, 1961. Most recent one-man exhibition, Otto Gerson Gallery, New York, 1961. Lives in Berkeley, California.

412. UNTITLED. 1961. Iron, H. 72". Page 190

## JASON SELEY

Born in Newark, 1919. Studied at Art Students League, New York, 1943-45; Ecole des Beaux-Arts, Paris, 1950. Awards include Fulbright Grant for sculpture in France, 1950. Taught at Le Centre d'Art, Port au Prince, Haiti, 1946-49; Hofstra College, Hempstead, New York, 1953 to present. First one-man exhibition, 1946. Recent group exhibitions include *The Art of Assemblage*, The Museum of Modern Art, New York, 1961; *Festival of Two Worlds*, Spoleto, 1962. Lives in New York City.

413. FORMALITY. 1960. Chrome plated steel, H. 51 $\frac{3}{4}$ ". Page 195

## CAIBLO SERGIO SIGNORI

Born in Milan, 1906. To Paris, 1924. Studied at Académie Ranson, Paris. Numerous exhibitions in Europe, including: Venice Biennale, 1950, 1952, 1956, 1958; one-man exhibitions in Milan, 1955; Galerie Rive Droite, Paris, 1956, 1957; Galerie Creuzevault, Paris, 1958; Hanover Gallery, London, 1959. Lives in Paris.

414. TORSO. 1957. Marble, H. 28 $\frac{1}{2}$ ".

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## DAVID SLIVKA

Born in Chicago, 1914. Lived in Chicago, Indiana, Florida, 1931 to San Francisco. Studied at Art Institute of Chicago; California School of Fine Arts, San Francisco, 1931-33. 1934-40 executed sculpture commissioned by government and private sources in San Francisco area. Taught at Sacramento Art Center, 1939; Brooklyn College, 1950; University of Mississippi, 1959; University of Southern Illinois, 1961. Group exhibitions since 1952 include shows at Tanager Gallery, New York; annual exhibitions at Stable Gallery, New York. One-man exhibition, Graham Gallery, New York, 1962. Has lived in New York City since 1945.

415. NIGHT. 1962. Bronze, H. 15".

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Signed at bottom, *Slivka 62*.

## DAVID SMITH

Born in Decatur, Indiana, 1906. Attended Ohio University, 1924; George Washington University, 1926. Worked as a riveter in automobile factory, South Bend, Indiana, 1925. 1926 to New York; studied painting at Art Students League with John Sloan, Jan Matulka, 1926-30. 1931 first free standing painted wood constructions. 1933 first welded iron sculpture. Concentrated primarily on sculpture after return from trip to London, Paris, Greece, Crete, Russia, 1935. 1938 first one-man show, East River Gallery, New York. Worked on WPA Federal Art Project, 1938. 1940 moved to Bolton Landing, New York, where he still lives and works. Received Guggenheim Fellowship, 1950. Recent major exhibitions: The Museum of Modern Art, New York, 1956; Venice Biennale, 1958; São Paulo Bienal, 1959; *H. Documenta*, Kassel, 1959; French and Co., New York, 1960; Otto Gerson Gallery, New York, 1961.

416. DEATH BY GAS. 1939-40. Bronze plaque, 10 x 11 $\frac{1}{4}$ ".

Signature on metal plate at bottom, *David Smith*.

Dated at bottom, 1939-40.

417. STEEL DRAWING. 1945. Steel, H. 23".

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Signed on base, *David Smith 1945*.

418. WOMAN IN SUBWAY. 1945. Bronze, H. 10".

Signed twice on base, *David Smith 1945*.

419. RINGTOOTHED WOMAN. 1945. Bronze, H. 11 $\frac{1}{4}$ ".  
Signed on top of base, *David Smith 1945*.

420. SENTINEL II. 1956-57. Stainless steel, H. 70 $\frac{1}{2}$ ".  
Signed top of base, *David Smith SEN II 56-57*.

421. ANIMAL WEIGHTS. 1957. Steel, L. 49".

422. AUBURN QUEEN. 1959. Bronze, H. 7 $\frac{3}{4}$ ".

423. LITTLE ALBANY. 1959-60. Painted metal, H. 18".

424. BOLTON LANDING. 1959-61.  
Signed in front, *David Smith Bolton Landing, June 19, 1961 (1959-1961)*.

#### **RICHARD STANKIEWICZ**

Born in Philadelphia, 1922. 1929 to Detroit. Studied with Hans Hofmann, New York, 1948-49; at Atelier Fernand Léger, Paris, 1950; at Atelier Ossip Zadkine, 1950-51. First one-man exhibition, Hansa Gallery, New York, 1953. Many group and one-man shows since then including: Venice Biennale, 1958; *Sculpture U.S.A.*, The Museum of Modern Art, New York, 1958; *16 Americans*, The Museum of Modern Art, 1959; Pittsburgh International, 1961; São Paulo Bienal, 1961; *The Art of Assemblage*, The Museum of Modern Art, 1961. Lives in New York City.

425. FIGURE. 1955. Iron, H. 75".  
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#### **SERGIO STOHEL**

Born in Domegge-Cadore, Italy, 1926. Exhibited at Salon des Réalités Nouvelles, Paris; Musée d'Art Moderne, Paris, 1960.

426. THE ATHLETE. 1959. Iron, H. 50 $\frac{1}{2}$ ", unique.  
Page 122

#### **HAROLD TOVISH**

Born in New York City, 1921. Studied at WPA Art School, New York, 1938-40; Columbia University, 1940-43; Atelier Ossip Zadkine, Paris, 1946-50; Académie de la Grande Chaumière, Paris, 1950-51; University of Minnesota, Minneapolis, 1947-49, 1951-54. Teaches at School of Fine and Applied Arts, Boston University. One-man exhibitions include: Walker Art Center, Minneapolis, 1953; Swetzoff Gallery, Boston, 1957, 1960.

427. THE HELMET. 1957. Silver on pewter, H. 9", unique.  
Signed on reverse of head at bottom, *H. Tovish '57*.

428. HEAD IN SPACE. 1960. Bronze plaque, 26 x 23 $\frac{3}{4}$ ".  
Page 197

#### **WILLIAM TURNBULL**

Born in Dundee, Scotland, 1922. Studied at Slade School, London, 1947-48. In Paris, 1948-50. First one-man show, Hanover Gallery, London, 1950. Exhibitions include Venice Biennale, 1952; São Paulo Bienal, 1957; one-man exhibitions in London at Institute of Contemporary Arts, 1957 and Molton Gallery, 1960. Since 1951 has taught at Central School of Arts and Crafts, London. Lives in London.

429. HEAD. 1957. Bronze and stone, H. 41 $\frac{3}{4}$ ".  
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430. HAMMERHEAD. 1960. Rosewood and stone, H. 58".  
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#### **HANS UHLMANN**

Born in Berlin, 1900. Studied at Institute of Technology, Berlin. First sculpture, 1925; first exhibition, Galerie Gurlitt, Berlin, 1930. Recent exhibitions include: *German Art of the Twentieth Century*, The Museum of Modern Art, New York, 1955; Brussels World's Fair, 1958; *II. Documenta*, Kassel, 1959. Since 1959 has taught at Academy of Fine Arts, Berlin. Lives in Berlin.

431. STANDARD. 1940. Steel, H. 34 $\frac{1}{2}$ ".  
Page 96

#### **FELIX VALLOTTON**

Born in Lausanne, 1865. Painter, graphic artist, sculptor, writer. To Paris, 1882; attended Académie Julian for three years. First exhibited at Salon, 1885. Repaired and copied old master paintings for a living. Contributed to *Revue Blanche* and met Bonnard, Vuillard, Rousset. Concentrated mainly on woodcuts, 1891-97. Naturalized French subject, 1900. Writings include novel *La Vie Meutrière*. Died in Paris, 1925.

432. YOUNG GIRL DRESSING. 1904.  
Bronze, H. 13" (including base).  
Page 91

#### **MAX WEIER**

Born in Byelostok, Russia, 1881. Family emigrated to United States, 1891. Studied under Arthur Wesley Dow at Pratt Institute, New York, 1900. 1905-08 in Europe, studied at Académie Julian, Paris. Taught at Art Students League, New York, 1920-21; 1935-37. Recipient of many awards including Palmer medal, Art Institute of Chicago, 1928; Clark Medal, Corcoran Gallery of Art, 1941. Wrote *Cubist Poems*, 1914; *Essays on Art*, 1916; *Primitives*, 1927. Retrospective, Newark Museum, 1959; Memorial Exhibition, American Academy of Arts and Letters, New York, 1962. Died in 1961.

433. SPIRAL RHYTHM. 1915. Bronze, H. 24", 1/3.  
Page 175

**ELIERT WEINBERG**

Born in Hartford, Connecticut, 1928. Studied at Hartford Art School, 1946-48; Rhode Island School of Design, 1948-51 (B.F.A.); Yale University, 1953-55. Taught at Cooper Union, New York. Prizes include: Prix de Rome, 1951, 1953; Guggenheim Fellowship, 1960. Among recent exhibitions: *Young America*, Whitney Museum of American Art, New York, 1957; Pittsburgh International, 1958; *Sculpture U.S.A.*, The Museum of Modern Art, New York, 1959; group exhibitions, Borgenicht Gallery, New York, 1957-62. Now lives in Rome.

434. THE BRIDE. 1956-57. Walnut, H. 65". Page 198

**FRIITZ WOTRUBA**

Born in Vienna, 1907. Self-taught. First sculpture, 1926. First one-man exhibition, Vienna, 1930. 1938-45 Switzerland. 1945 returned to Vienna to become director of sculpture school at Academy of Arts. Extensive exhibitions include: Venice Biennale, 1932, 1934, 1948, 1950, 1952; São Paulo Biennal, 1957; Pittsburgh International, 1958, 1961; *H. Documenta*, Kassel, 1959; *New Images of Man*, The Museum of Modern Art, New York, 1959; *Art Since 1950*, Seattle World's Fair, 1962. Lives in Vienna.

435. RECLINING FIGURE. Bronze, L. 23", I/6.

436. HEAD. 1954. Bronze, H. 17".

Signed on rear, *FW*.

437. FIGURE WITH RAISED ARMS. 1956-57. Page 70  
Bronze, H. 70 $\frac{5}{8}$ ". Signed near rim of base, *FW*.

**OSSIP ZADKINE**

Born in Smolensk, Russia, 1890. Sent to England at 16 to study English; attended sculpture classes instead. Worked as apprentice in commercial sculpture studio; later studied at Regent Street Polytechnic. 1909 to Paris, studied for six months at École des Beaux-Arts. First one-man exhibition, Brussels, 1919. 1941-45 in New York. Returned to Paris, taught at Académie de la Grande Chaumière. Executed monument to those killed in bombing of Rotterdam, 1953-54. Received International Sculpture Prize, Venice Biennale, 1950; retrospective, Maison de la Pensée Française, Paris, 1958. Lives in Paris.

438. MOTHER AND CHILD. c. 1913. Marble, H. 23 $\frac{1}{2}$ ". Page 72  
Signed on base, *Zadkine*.

439. STANDING FIGURE. c. 1925-28. Page 72  
Bronze, H. 25 $\frac{1}{8}$ " (including base).

440. FEMALE TORSO. Wood, H. 18 $\frac{1}{2}$ ". Page 72

**JACK ZAJAC**

Born in Youngstown, Ohio, 1929. Studied at Scripps College, Claremont, California, 1949-53. Awarded numerous fellowships and prizes, including Guggenheim Fellowship for study in South East Asia, 1959-60; American Academy of Arts and Letters Grant for etching, 1958. Exhibitions include São Paulo Biennal, 1955; Pittsburgh International, 1955; *Aspects de la sculpture américaine*, Galerie Claude Bernard, Paris, 1960. Most recent one-man show, Bolles Gallery, San Francisco, 1961. At present, lives in Rome.

441. EASTER GOAT WITH TWO STAKES. 1960. Page 200  
Bronze, H. 36 $\frac{1}{2}$ ", edition of 6.

**LATRA ZIEGLER**

Born in Columbus, Ohio, 1927. Studied at Columbus Art School; Ohio State University, Columbus; Cranbrook Academy of Art, Bloomfield Hills, Michigan. 1949 received Fulbright grant; to Italy. 1954 returned to Italy. Has exhibited both in United States and Europe. Lives in Lucca, Italy.

442. RECLINING GIRL. 1956. Bronze, L. 17". Page 199  
Signed at bottom, *L. Ziegler/Roma/1956*.

**WILLIAM ZORACH**

Born in Eurburg, Lithuania, 1887. Family emigrated to Ohio, 1891. Studied at Cleveland School of Art, 1903-06; National Academy of Design and Art Students League, New York, 1907-09. Studied in Paris, 1910-11. 1912 settled in New York. First exhibited, Salon d'Automne, Paris, 1911. Represented in Armory Show, New York, 1913. 1922 gave up painting to devote self entirely to sculpture. Many public monuments including relief for Municipal Court Building, New York, 1958. Numerous one-man exhibitions since 1912. Lives in New York City.

443. SETTING HEN. c. 1946. Granite, H. 14". Page 170

444. EVE. 1951. Granite, H. 26". Page 170  
Signed at rear, *Zorach*.



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